NEW YORK CLIPPER

THE OLDEST AMERICAN SPORTING AND THEATRICAL JOURNAL.

FRANK QUEEN, Editor and Proprietor. | NEW YORK, SATURDAY, DECEMBER 10, 1881. | VOLUME XXIX—No. 38. Price Ten Cents.

ONLY THIS.

WRITTEN FOR THE NEW YORK CLIPPER,
BY OSCAR R. BEERS.

* * * * * * Dear Love!
I ask thee do not mourn when I am dead,
When life from this compounded clay hath fled
And left me fitted for the grave's eternal sleep;
No tears, no pain at heart, nor do not keep
In memory the joys we knew;
Nor in thy loneliness call up in sad review
Our happy scenes in life; nor come unto my tomb
At dewy morn, or dusky night, when all is gloom,
To pay a tribute to my mouldering clay,
For we will be apart like night and day.
I'll not be there to take thy tender hand in mine,
Nor kiss thy cheek, nor ask one kiss of thine;
I'll not be there to hear, or feel, or see
The wreck of sadness death has made for thee;
I only ask of thee, my love and only one,
That, when thy life on earth be done,
If there should chance to be another land afar
Where hangs some bright, mysterious star,
Thou wilt promise me, e'er life shall wane,
In that bright other world we'll meet again.

BUFFOONING TO PURPOSE.

A THRILLING INCIDENT IN THE LIFE OF AURIOL, THE FRENCH CLOWN.

WRITTEN FOR THE NEW YORK CLIPPER,
BY NATHAN D. URNER.

Auriol, the celebrated French clown, whose death was reported not long ago, was as handsome and captivating in private as he was grotesque and amusing in public. He was consequently the hero of many an amorous intrigue, more than one of which would have involved him inextricably and perilously, but for his coolness, courage and ready wit.

His most remarkable adventure of this sort occurred during one of his professional tours in Russia, forty years ago.

Auriol was in St. Petersburg, with plenty of money, and in the full tide of his prestige. He had just married Irmgard Kutsaraiff—a beautiful Hungarian, and one of the most popular dancers of her time—to the mortification of sundry fair Russian dames, who chose to deem themselves inconsolable for the time being, and to the acrid disappointment of one in particular, who not only deemed herself that, but nourished likewise all the revengeful sentiments of love to hatred turned. The one in particular was the Countess Nadia Suralkoffski, a middle-aged beauty of vast wealth, independent widowhood, and rather racy antecedents. She had become fascinated with Auriol during one of her Parisian sojourns, and had there thrown herself at his head so flagrantly and inappreciatively as to cause her to beat a retreat under no ordinary cloud of scandal. Report had it that, after his Russian advent, he had submitted a little more suavely to her renewed advances, for the sake of the powerful fashionable eclat she could influence in his behalf; but, be that as it might, he had none the less wearied of her and of similar flatterers, at least for the time being, with the superior attractions of real affection, Irma and domestic felicity at his command; and he had only shrugged his shoulders indifferently when told that the handsome Countess had gone off to her loveliest estate in a terrible temper that might work him no end of unforeseen mischief.

One afternoon in Winter, not long after his marriage, Auriol was waited upon by an important-looking, expensively-equipped messenger, bearing a note signed by Prince Rubinski, a powerful nobleman residing in Winter magnificence on his estate in the Basil Island. In this note the famous harlequin and his popular bride were both urgently solicited to perform at a masquerade ball to be given by the Prince that night. On a favorable answer being given to the bearer, the latter was to see that a sledge was in readiness, at eight in the evening, to convey the performers to the Rubinski palace—a distance of twenty-four versts over the frozen bosom of the Neva.

Auriol consulted with his wife, and they read the letter over together. The compensation offered was munificent, the Prince's entertainments were of known prodigality, and there was, besides, the chance of making new patrons and of receiving individual gifts from the guests.

An affirmative answer was accordingly given to the courier, and, after fortifying themselves with a hearty meal in anticipation of their cold sledge-ride, Auriol and Irma arrayed themselves in their costliest professional costumes, over which, when the sledge—a magnificent affair, drawn by three belled, tufted and richly-caparisoned horses abreast, with a gigantic, stately-looking fellow at the reins—drew up to the door of the hotel, they enveloped themselves in fur wrappings from head to foot, not forgetting a thickly-padded flask of vodka in view of an emergency.

Gliding swiftly away, in a short time they had left the streets of the city behind, and were speeding down over the river, which was frozen hard. It was a glorious starry night, though with no moon, the keen, frosty air was exhilarating, and, as the young couple expected to cover the twenty-four versts (eighteen miles) in less than two hours, they were in the best of spirits.

However, before half the distance was accomplished, Auriol, who had been to the Basil Island twice before on occasions of lesser importance, noticed that the driver had diverged from the regular river-track, taking a northerly and less-frequented one.

He questioned him, but received only a surlily-grunted response to the effect that he, the driver, knew every track of the Neva, and was taking the shortest cut to the Prince's estate. These being the first words the fellow had spoken—the letter-bearer having been on hand to assist the travelers into the sledge—Auriol began to grow suspicious that all was not as it should be. His uneasiness increased as the track grew lonelier and more desolate with every bound of the spirited steeds, and he began to recollect that even the main and ordinarily thronged track, which they had deserted, had not presented the number of equipages which such an entertainment as the rich and powerful Prince Rubinski's would have been likely to attract from the city.

He kept his suspicions to himself for some time, through consideration of his wife's nerves. But at last, when the scarcely perceptible track they were pursuing was seen to dwindle out under the frosty starlight over an apparently limitless glassy plain, without so much of a break as might have been afforded by a vodka-shed, an island, a promontory, or any other vehicle, he could no longer control the expression of his anxiety.

"Where the deuce are you carrying us to?" he shouted in Russian to the driver. "Two hours are gone, and we are not even in sight of the island."

Neither vouchsafing a reply nor so much as turning his head, the giant at the reins only lashed his horses into a madder speed.

Madame Auriol now for the first time took alarm.

"Oh, Gustave, what is it—is there danger?" she murmured, pressing closer to her husband's side.

"Irmgard, I fear so," was the whispered response. "But do not lose your presence of mind, and be prepared, in an emergency, to imitate my course in whatever I do."

The emergency was upon them at that instant.

The mad pace was suddenly checked with a shock. Then the perfectly-trained horses stood immovable, and the driver, dropping the reins, turned upon his passengers. He towered grimly above them, holding a leveled pistol at the Frenchman's head; his bearded face, for the first time distinctly seen, was a hideous revelation of implacable and murderous purpose, and his rough bearskin pelisse, suddenly opened in front, showed his burly waist with another pistol and a long knife in its belt.

"Hallo!" shouted Auriol, swiftly loosening his own outer garments underneath the robes, and pressing Irma's hand: "it's a joke. Are you, too, masquerading, driver?"

"Chut!" growled the ruffian. "Those ermined pelisses you have on are worth six hundred roubles—off with them, both of you!"

"Ha, ha! What, and remain here to freeze?" cried the dröll, who was wholly unarmed.

"Aye, or be shot, for there's something more than your valuables to pay me for my trouble!" was the murderous rejoinder. "Freezing's the easier. Quick! I've a report to make concerning your fate."

Auriol suddenly burst into a loud, prolonged and maniacal fit of laughter, whose blood-curdling variations went echoing over the ice, like a veritable fiend's.

"Ha, ha, ha, ha!" he yelled. "Dolt! you've reckoned without your master, for you've the Devil for a passenger!"

With that, he threw off his furs, revealing himself in his most fantastical professional garb—a tight-fitting black shape, sewn with silver and golden stars—and, leaping from the sledge, he proceeded to execute some of his most amazing gambols and contortions on the ice, to the terror and bewilderment of his would-be assailant.

Madame Auriol, who had divined her husband's intention, at once imitated his example, and there were straightway mingled with the demoniac harlequinades such airy posturings and pirouettings, by the seemingly half-nude and oft-time cynosure of discriminating lorgnettes, as had never before dazzled the dense faculties of the appalled peasant.

His teeth chattered, his knees smote each other, his eyes started from his head, and it was evident that he in truth mistook the performers for infernal apparitions. But, notwithstanding that the intense cold caused them great suffering, it was not until the pistol fell from the villain's hand, and he himself, after an ineffectual attempt to cross himself, fell flat and motionless on his face, that they ventured to give over their enforced performance.

"Quick, my love!" at last cried Auriol, snatching up the pistol, and beginning to strip the paralyzed and prostrate giant of his bearskin and his weapons. "Into the sledge with you, and warm yourself in my furs, as well as your own! I shall play ruffian at the reins for the present."

Nothing loth to obey him, for she was chilled to the marrow, his wife followed his instructions, and, a moment later, they were once more speeding over the ice, leaving the sledge-man motionless where he had fallen.

"Where will you drive to, Gustave?" called out Madame Auriol.

"Straight ahead, my dear," was the reply. "This track will doubtless lead us to the place where someone is awaiting that report concerning our fate. I've a curiosity to know who it can be."

On they dashed, under the stars and over the frost-charmed bosom of the waters, a newly-risen moon presently adding its effulgence to the soft light that had theretofore illumined the way.

In about twenty minutes they approached a small island, on which was a single house, small, but compactly built and apparently well-appointed.

"Ha! I remember now of hearing something of this place and its proprietress," said Auriol, turning to his companion. "If I am not mistaken, this is Girkaloe Island—lying about twelve versts north of the Rubinski palace. Irma, my dear, just bury yourself down among the robes there, so as to give a first impression that I am the sole occupant of the sledge."

This was done. Lights began to twinkle in the house, and as the sledge drew up before it, a rough fellow stood in the door, with a hastily-wrapped feminine figure at his side, peering eagerly out from under the torch that was flared aleft.

"Is it thou, Michael?" called out the woman in a familiar voice, which caused the inmate of the borrowed bearskin to tremble with rage. "Hast thou done my bidding, and left the false little Frenchman and his pretty Hungarian to freeze on the ice?"

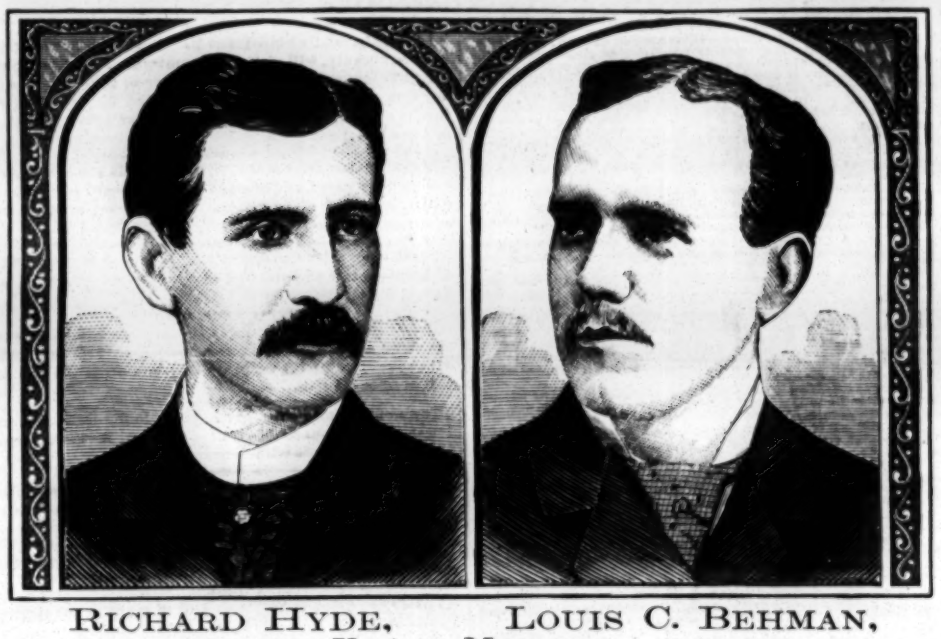
"Hardly yet awhile, Mamma Countess!" cried Auriol, suddenly throwing back his hood and presenting a pistol, while his wife rose into view behind him. "But I rejoice to say that your faithful Michael is somewhere back yonder, with his nose to the Neva." Then, as the Countess Suralkoffski—for it was she—shrieked and cowered before the leveled weapon, as did also her companion, the indignant jester added: "Perfidious woman! order that hulking fellow to at once take my place here and drive us by the shortest route to the Basil Island, or I will kill you both!"

The Countess was completely unnerved, and his demands were acceded to without delay.

On the Rubinski palace being reached, the peasant was given into custody, and the professionals, after relating their remarkable adventure, were made comfortable for the remainder of the night by the Prince and his household, who, it is needless to add, were greatly surprised at learning of the masquerade *fete* to which the clown and his wife had been invited.

Of course, it had all been a fiction, fabricated by the disappointed Countess for the purpose of accomplishing the death of her recreant lover and her rival.

Soldiers visited Girkaloe Island early on the following morning to arrest the Countess; but she had taken the alarm, and made off for the Prussian border. The corpse of Michael, her giant henchman, however, was found, stiff and stark, lying face downward on the frozen breast of the Neva.



RICHARD HYDE, LOUIS C. BEHMAN,
Variety Managers.

MESSRS. HYDE & BEHMAN

are becoming so well known in the amusement world, and have so proven what can be accomplished by perseverance and a thorough knowledge of the business in which they are engaged, that a short sketch of their lives may prove interesting to our readers. Richard Hyde, the senior member of the firm, was born in the city of Brooklyn May 22, 1849. Louis C. Behman was also born in that city June 4, 1855. They first entered business life together in 1875 in Philadelphia, where they opened a "Free-and-easy," then a popular form of amusement. About a year later they went to Baltimore, where they sojourned for a twelvemonth, and on May 19, 1877, they opened the theatre in Brooklyn now occupied by them. Success crowned their efforts, and under their careful and energetic management the theatre constantly increased in popularity, until it is now recognized as one of the foremost variety theatres in this country. To have met with success at Hyde & Behman's Theatre is a guaranty to other managers of the capabilities of artists. In 1880 this firm placed their first venture upon the road; it was known as Hyde & Behman's Comedy Company, and at once it took a leading position among first-class entertainments. Encouraged and stimulated by the success which attended this company and their original comedy of "Muldoon's Picnic," they have added one after another to their enterprises, until this season they have five companies on the road under their management, besides two theatres in Brooklyn, viz., Hyde & Behman's Theatre, where they now play first-class variety combinations only, and the Standard Theatre, of which they have a lease for a term of years, and which has become a popular dramatic theatre, and the only one in that city which has a permanent stock company. They now claim to control a larger number of variety artists than any other managers in this country. They are held in high esteem in the profession by reason of the strict integrity of their dealings with the business community, as well as with their employes.

THE BOYS IN THE SHIRTS OF BLUE.

WRITTEN FOR THE NEW YORK CLIPPER, AND RESPECTFULLY DEDICATED TO ENGINE COMPANY 8,
BY DORA SHAW.

Late and early, early and late,
I see them there at the engine gate,
The glad-faced boys of Company 8,
A gallant band and true.
With beaming eye for some passing beauty,
Yet ear alert for the call of duty,
Stand the boys in the shirts of blue.

A smile for all and hate for none,
A tender caress for each little one.
O, gentle hearts and true!
The loving mothers who gave you birth,
May well be proud of your manly worth,
Be proud of their boys in blue.

Hark! there's the signal's vibrant clash;
Into their places the brave steeds crash,
With instinct strange and true;
And, swift as the meteor's sudden flash,
With thund'rous tread to the street they dash
And away with the boys in blue.

Away to the scene of some dread disaster—
On, on they speed, fast, faster, faster;
Needless the voice or lash of master,
Bravely their work they do.
They reach at last the Fire fiend's lair,
On go the boys up some tottering stair,
For women and children are dying there—
On, on go the boys in blue!

On with brave heart, but bated breath,
Daring the red-hot jaws of Death!
On go that band so true.
Hark! woman's shriek, and man's hoarse shout—
"The mother and children all are out!"
Aye, saved by the boys in blue!

And bronzed cheeks that sorrow yet
With tears has never touched are wet,
Because of your deeds so true;
Aye! freely of your lives ye give
In sacrifice, so others live—
God bless ye! boys in blue!

If that the hero's crown be won
By noble deeds all nobly done,
Then should ye crowned be, each one,
Unfailing hearts, and true!
But should the world forget to praise,
God still remembers, and repays,
And may He gladden all the days
Of the boys in the shirts of blue.

New York, 1881.

NATURAL HISTORY.

WRITTEN FOR THE NEW YORK CLIPPER.

THE DEER.

The deer creature is exceedingly multifarious.

The deer is more or less frequent over in Jersey, where, by paying dear for it, you can commit any sort of crime.

The buck, stag and hart are gentlemen deers, varying somewhat in personal appearance. The ladies of the families are, respectively, the doe, hind and roe, fawns being the "responsibilities."

The reindeer is a foreigner residing in Lapland and Russia, where the late Alexander Nicklesomething reigned—a reign dear indeed to him. Strange as it may seem, this reminds me that the reign dear to a loving woman is that of her liege lord.

Again, the rain dear to the farmer is that which spoils his crops; while the rein dear to the horse-thief—if he is caught—is the one he pulls over a stolen horse.

The deer is a bounding animal, abounding in the Adirondacks and other localities.

Never ask a hunter to hunt the plebeian woodchuck with you, but the festive stag, or the buck. You will find him much red deer to fallow you then.

The buck is not confined to the forest, but in every household a buckle be found.

The buck is no teetotaler, but takes his "horns" wherever he goes.

Now and then a buck gets a nickname, as, for instance, "Buck the Tiger"—on account of its rapacity, perhaps.

When hunting the buck, tread lightly, as the buccaneer the slightest noise made in his vicinity.

A roebuck is—well, there is Hanlan; if he isn't a row buck, I don't know who is.

A buckthorn is—how is Charley Thorne, for instance?

Between a buckshot and a shot buck there is a distinction with a mighty difference, although you may not grasp it.

A buckskin is the skin of a buck, of course; and then again a buck's kin are his blood relations, I suppose.

Leaving the bucks and coming to the does, does it not seem proper that they should doze when sleepy?

Fawn no consideration, when out hunting, shoot a very young deer.

Give a "crack shot" a good chance to draw a bead on a female deer, and her cake is doe, sure.

A doeskin is always a deer skin, even if you get it for nothing! Cloth-dealers sell doeskin by the yard, and in Winter you can get deer and moose by the "yard," too.

Likewise is venison deer meat, and it is not meet that the poorer class should purchase it, unless they meet with a bargain. I should like to mete out the punishment to the poor man who purchases venison when it is "high." But perhaps it is none of my business what he does with his money.

In relation to the stag, when you see one of these lordly denizens of the forest making fast time with his mate to get away from the hunters, always bet on the stag, as he is never the hind one in the race—never!

To find anything of further information to say about the the stag staggers me, and I am forced to stagnate.

SI SLOKUM.

THE NEW YORK CLIPPER.

SATURDAY, DECEMBER 10, 1881.

ANSWERS TO CORRESPONDENTS.

No Replies by Mail or Telegraph.

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL TUESDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

W. G. H.—It depends upon the precise nature of the exposure. If the card that A saw could by any possibility have been seen by the partner of B, then A was justified in calling it. The object of the rule is to prevent an exposure for the benefit of a partner. It may be that B's partner did not see the card, but A cannot be required to take his word for that, and, as a matter of delicacy, B's partner should not be asked the question. The reason that his word is not to be taken is that, if it should be, words are to be taken in all games, from all players, and as to all cases. One object of card-rules is to prevent the taking of words as far as possible. There can be a thousand exceptions to every rule; but that is no reason that there should be a thousand rules for a thousand exceptional cases, just because equity would seem to dictate that it is a matter of hardship to punish B in this case, for example, when he himself knows that he never intended to violate the spirit of the rule, whatever he may have done as to the letter. There is no question that he violated the letter when it was possible for A to see the card without his putting himself out of the way to look for it; and there is no question, either, that A is not to take B's word for it that the card he permitted an opponent to see he never intended that his own partner should see. It is altogether another matter if A craned his neck or otherwise went out of his way to look into B's hand. The question is not then whether A violated the law against exposed cards. It is whether A and the others shall ever play again with such an antagonist as B. General rules govern special cases at cards, unless it be manifest beyond the possibility of doubt that injustice is done in an exceptional case by a rule meant rather to cover a different one. Special rules for all special cases at cards are not possible without having a lawyer on either side, as well as players. The intent of a player goes for little or nothing in the face of a general law.

S. H., Norfolk.—As there is a difference of opinion as to almost everything, and as one of the parties to every bet we must decide must lose, it should suggest itself to you that, if what you say you have been informed is true, we should be kept busy making wagers, putting up two to one, and agreeing upon someone to decide the wagers. What you have heard is rank nonsense, and your proposition to us is unreasonable. It would be different if we had decided against you. We gave reasons for our decision in the case of some one else. Those reasons seemed sound to you, and you bet upon the conclusion therefrom, and was decided a loser. You should make your proposition to the paper that decided against you. When we were asked for a decision we give it; but our way of deciding need not necessarily be that of some other party, although it has to be one of the ways in this particular case, since we happen to know that, while we decide this point in but one way, the other party has decided it in two directly opposite ways.

SLIM.—Your argument condemns your own claim. If, as you admit, the highest card should win the deal in cutting, and if jack is not high card because the game is not yet begun, how comes it that you claim that the ace wins the deal as high card? Unless you give it its value in the game about to be played, it can possess only its normal value in a pack of cards, which is one. It is lowest of all, being beaten by the deuce. If you wish us to give a decision, instead of seeking to impress us with an argument that has been raised hundreds of times only to stultify itself, it is that the highest euchre card, which is jack, wins in cutting for deal at euchre. You can, if you choose, go to other parties for a decision, and they will still decide against your claim that the ace shall deal because it is high. They will give the ace the deal, not because it is high, but because it is low; and low, according to them, should win the deal.

MEMBER, E. Bloomfield.—It is probable that the Methodists largely outnumber the Catholics in this country; but we cannot give you figures that we deem reliable. Some religious denominations estimate their number by the holding capacity of their churches or meeting-houses. All sorts of Protestants go to the Methodist churches, for example, but very few Protestants attend the Catholic churches. The method of arriving at the numerical strength of religious bodies is not satisfactory. It is common to rate as Protestants all who are not Catholics, thus including Jews as well as infidels; and, on the other hand, many persons are claimed as Catholics by Catholics because they ought to be such, having been born such, and never having professed any other faith, although they have neglected their own, and thus become but nominal Catholics at the best.

A. M. H., Philadelphia.—The only Sunday that can operate for the purpose of this bet is some Sunday that intervened between the contract to drink and the bet. The contract was made on Saturday, and the bet on the following Monday. No Sunday having been specified, it is to be assumed that A meant that B had drunk in violation of the contract, or at least that he designed that B should so understand him to mean. If B drank on the intervening Sunday he loses; if he did not, he wins. A cannot plead that he meant some Sunday weeks or years before. Any lack of explicitness in his language at the time of proposing the bet is to be remedied, in the event of a dispute after the bet has been made, by a reference to the contract or circumstances that led to the bet.

RIBBAGE, Springfield.—The pegger has no right to peg for his partner until the latter has called what he has made or what he thinks he has made. The reason is the player may make a mistake if he himself calls, which the pegger might correct, although he has no right to do so, whereas, on the other hand, if he misreads the player can compel him to correct the score on the plea that what he had scored for had not been pegged. The act of the pegger relative to his partner's play is merely mechanical, or should be so. Anything that the player neglects to call is to the benefit of his antagonists. B. is right.

M. O'R., Point Edward.—1. The Vice-president of the United States is elected neither by the Senate nor by the people. 2. He is elected by an Electoral College that is chosen in November by the people, and in the following December chooses both President and Vice-president, said Electoral College, assuming them to have been chosen by Republicans as President and Vice-president, although they always do choose the nominees of the party that chose themselves. 2. David Davis is president of the United States Senate, and not Vice-president of the United States.

F. J. B., Baltimore.—He is entitled to only the ball he called under any circumstances, unless it was stipulated to the contrary. The special rule adopted for the purposes of a tournament here, to the effect that a player who calls one ball can count the whole fifteen if he pockets them, has no bearing upon pool as generally played. The call-game of pool is older than tournaments by many years. The object of it is to prevent "scratching," or flukes, as far as possible. The rule framed for the tournament in question stultifies the sole purpose of the call game by making "flukes" valid.

J. W. D., Baltimore.—Any game played with balls on a regular billiard table is billiards. It is to be assumed that when a man bets that he will not play billiards he means that he will keep away from the billiard-table, so far at least as playing on it is concerned. If he meant to abstain simply from playing caroms, which are a form of billiards, he should have stipulated caroms or made a proviso in favor of pool, which is another form of billiards, if he meant to play pool, and not caroms.

CLAFLIN, Niles.—R loses. At cushion-caroms a player is not obliged to hit a cushion before hitting a ball, and in the recent tournament in this city players forty-nine times out of fifty hit a ball before they hit a cushion. Otherwise, the games would have been but about 25 points up, instead of 200. R has been dreaming of "bank-billiards," which are one form of the three or four different kinds of cushion-carom games.

C. R.—The first player is entitled to but one point. The other could not go alone against him and gain anything by it. Only one player at a time can go alone at regular euchre. There is a mongrel game in which each side can call for his partner's best card and go alone, and one of them can count four times for three tricks. Sometimes it is played so that either can count four for three tricks. This is called railroad euchre.

CLIPPER READER.—There is no rule for determining choice of partners at pigeon hole. Usually, the two highest and the two lowest go together at all games in which there is competition for partners. This would make a tie between B and D, who should roll to see which should have A for partner. The parties should have had an understanding beforehand.

THINK.—1. Low jack goes out before high game. 2. This question has nothing whatever to do with the first one. There was a gift, and the giver made what he gave. This entitled him to count in the game, and his high goes out. He had not to make high low in order to count his high. High game would have answered just as well, and have rendered his opponent's low useless.

A. C., Norfolk.—There is no such thing as forfeiting the deal at seven-up in the sense in which there is a forfeit at other games. If a man misdeals at seven-up he does not necessarily lose the deal, because he may have misdealt purposely after finding that his calculations have all gone wrong. It is optional with the opponent next on his left to either make him deal again or to take the deal himself.

DOCTOR, Joplin.—The Irish potato, if there is such a thing, originated in Ireland; but there is no such thing. Ireland is a great country for the cultivation of the potato, that is all. The vegetable is supposed to have originated in Peru, to have been brought to America, to have been taken from Virginia to England by Sir Walter Raleigh, and thus to have got into Ireland.

M. C., Trenton.—If A received a plurality, instead of a majority, as called for, B loses, unless F will concede that he was betting on a plurality, although E himself used the word "majority." What E himself meant when he said "majority" is of no weight unless F chooses to accept it as ending the dispute.

LIZZIE, Dennison.—"You and me went to the depot" is not correct. Your friend can prove this to his own immediate satisfaction without consulting a grammar as to cases. Let him drop the "You an' I" in this instance, and see how he likes the sentence "Me went to the depot."

A. C., Wheeling.—We cannot decide this bet. It is too indefinite. "Holding one end" has different meanings. One player might maintain that it meant that no one but his opponent could play at that end, while that opponent might mean only that he held one of the two pieces that would play at that end. You had better draw.

J. L., Red Cloud.—A jack turned up in a misdeal does not count; but a man cannot play cards and then claim that there has been a misdeal. The card too many must have been in someone's hand, and he should have found it out before he played in order to invalidate the turning of the jack.

Q. P., De Moines.—1. The game is pyramid-pool that you are trying to play. 2. A player whose ball goes into a pocket at the outset incurs an obligation that he must pay if he ever gets an object-ball.

W. A. L., New Orleans.—The question was answered some weeks ago. We cannot at present find any mention of a horse with that name, but we have but little doubt that there have been a half-dozen or more, among either trotters or runners, in various country towns.

C. J. W., Buffalo.—Sent it as requested. Why not put yourself in communication with your namesake, and get particulars from him? Address him in care of THE CLIPPER Post-office. But don't make the mistake of sending for your own letter when you see it in print.

SUBSCRIBER, Easton.—It is very likely that landlords in the mining districts of the West have got ten dollars a night for lodgings, and much more; but we do not know that they have, and cannot give a positive decision.

W. S. S.—You have omitted to name a game. If you mean seven-up or all-fours, it is optional with the opponent of him who makes a misdeal to say whether he shall deal himself or make the other repeat the deal.

F. W. R., Detroit.—Destroy all the litter, and thoroughly cleanse your dog's kennel—if a kennel—with boiling water, slightly impregnated with ammonia or carbolic acid. Supply him with clean straw or shavings. Wash him thoroughly from nose to tail with warm water and soft soap (carbolic soap, if you cannot procure soft); after which use this ointment: Sulphur sub., 8oz.; whale oil, 8oz.; oil of tar, ½ oz.; ung. hydrarg, ½oz.; well mixed. Wash off and repeat in three days, and again after the same interval, if necessary. Give him plenty of exercise; no meat, but wholesome and nutritious food twice a day. Put a good-sized piece of rock sulphur in the water he drinks.

L. S., Chicago.—1. A player can claim a misdeal at any time when it is not in his own hand. He is supposed to discover misdeals in his own hand before he plays any card, but he can scarcely detect them in his opponent's until the latter has about played all his cards. 2. A dealer ought not to be permitted to look at the last card until it is time for him to expose it as trump; but at whist many dealers do it without objection from their opponents.

W. J. B.—1. The fielding averages of the Metropolitans have not yet been published. 2. Joe Start, who is thirty-eight years old, played with the Atlantics of Brooklyn nine seasons; Mutuals, six; Hartford, one; Chicago, one; and Providence Club three seasons. 3. He is one of the best all-round players in the profession.

W., Indianola.—The four sixes went out. We hold the principle to be the same as in the case of a bet that 45 will not win the first prize in a raffle in which there are a number of throwers, and two men throw 45 for high. The prize is won by 45 as against all other throwers.

JOHN CAREW, Chicago.—1. Bill Poole was fatally shot at Stanwix Hall, New York City, Feb. 25, 1855. 2. Yankee Sullivan was interred in Lennox, Mass., after his fight with Morrissey in 1854, and it was Tom Hyer who raised the fine required to secure his release.

A CONSTANT SUBSCRIBER, Little Falls.—We cannot give you the exact altitude of the Prince of Wales, but the knowing ones hereabouts, who have rubbed shoulders with him at pigeon matches and on the racecourse, put it at from 5ft. 9in. to 5ft. 9½in., in his boots.

NEW HAMPSHIRE.—John Condle Orem was born in 1835, stood 5 feet 6¾ inches in height, and weighed 145lb. He was beaten by Owney Geoghegan at Cheese Creek, N. J., May 18, 1863, nineteen rounds being fought in twenty-three minutes.

CONSTANT READER, Meridian.—If both make enough to put them selves out without either's having called out or claimed the game before the last trick in the game was lifted, neither is out. First call, first out, is the rule at cassino; and a miscall forfeits the game.

XYLOPHONE, Baltimore.—When F had one to go, and K made a bid of three and got it accepted, F should have been out on the bid. That is the proper way to play the game. As he made high, he was out anyhow.

BROOKLYNITE.—1. You can put a six on an ace and then add a seven and call them both sevens. They cannot be called fourteen. 2. No one point has precedence over another in counting out at cassino. First call, first out.

F. H., Bath.—Unless it has been agreed to play straights, they are of no value in poker. When there is such an agreement, there should be a further one as to whether they will beat three of a-kind, as in some coteries, or but two pair, as in most.

J. M. A., St. Louis.—Twenty-two League championship games were played between the Boston and Louisville Clubs in 1876 and 1877.

OLD READER, Chicago.—Some old coins will fetch more than their face value. You can get a catalogue by addressing Scott Bros., Fulton street, near Broadway, New York.

G. A. H.—1. The head of a five-cent nickle is the shield. 2. It would take too long to go through all the coins. What is the head of one piece need not necessarily be the head of another.

A. C.—He will always owe the United States service, unless it can be shown that when he was enlisted he was under the age at which enlistments become legal.

SUBSCRIBER, St. Louis.—At muggins the double-six is to be set only at the beginning of a game, if a player holds it and double-five. At all other times he can set the double-five.

HAMILTON.—It is necessary that the performance be done in public, and that competent officials certify to the correctness of the weights, etc.

J. S.—The distance by rail between this city and San Francisco by one of the routes is 3,377 miles. The difference between that and any other route is probably not worth speaking about.

F. C. P., Boston.—You have no right to call your partner's attention to any error or misplay he is about to make or has made. Only one man at a time can play cards.

SUBSCRIBER, Lowell.—The cards falling 2, 7, 3, 6, 1, 4 and 5, the player of the 5 is entitled to a run of seven. A deuce now played would make another run of seven.

SUBSCRIBER.—There is a line of steamers advertised as "The American Line" running between Philadelphia and Liverpool.

J. R.—Charley Lynch's battles with Harrington, June 16, 1858, and George Holden, Dec. 24, 1861, were fought at ten per weight.

PETROLEUM, Oil City.—1. That is a question which can be answered only by the parties involved. 2. Edwards, most decidedly.

J. E. SULLIVAN.—We never published a portrait of the party mentioned.

J. O. B., Newark.—Kelly and Ryan are still living, and are performing with one of Hyde & Behman's companies.

A CONSTANT READER, Paterson.—No. The distance mentioned is beyond Cummings' limit. See THE CLIPPER ALMANAC for records.

J. T. B., Kansas City.—If you mean a mile, 1:39¾ is the best for a runner, and 2:10¾ for a trotter.

P. N. D., Cincinnati.—Probably the most general way of pronouncing it is Pe'l Mell.

G. B., Pittsburg.—R. B. Mathison occasionally assumes the name of "Walt. Floyd."

JAMES RICTER.—Both prices having been charged, the bet is a draw.

J. D. T., Chicago.—1. No answers by mail. 2. The maker of low ace goes out, each having had two to go.

P. D.—Bill Poole was fatally shot in this city early on the morning of Feb. 25, 1855.

SELF-DEFENSE.—Mike Donovan (not Donahue) gives lessons in the art of boxing at 58 West Thirtieth street, corner of Sixth avenue.

J. K., Washington.—William M. Tweed was born in this city in 1823.

CHAP, Bridgeport.—B having thrown aces when an outsider had bet that B would beat aces, the outsider loses.

D. P.—You should consult a lawyer. We have no time to examine statutes.

CONSTANT READER.—Three deuces beat three aces at any kind of dice, unless it has been specially agreed that they shall not.

TEMPLE, Louisville.—There is no company in this country doing a live-stock insurance business. One or two that existed a few years ago had to suspend business for want of patronage.

W. O. C., Troy.—See items as published in this issue, and please follow that style. Milton Nobles' route was published in past issue. See "World of Amusement" for item about new play.

S. C. C., Indianapolis.—It may be well to give the announcements at each house for the remainder of the week, even when the dates are given elsewhere.

G. E. A., Wheeling.—The facts being as you state, the bet is to be drawn. Both parties are right. There was a lack of understanding as to what was meant.

J. P. O., Brooklyn.—If A makes three points at high-low-jack-game pool, all on one point, every point having been for ten cents, A wins twenty cents.

C. W. M., Columbia.—The next CLIPPER ALMANAC will be ready about Jan. 15, 1882.

EUCHRE AND ASSIVO, Cohoes.—B was out as soon as he made 15 and claimed out. It was not necessary to play out the cards.

O. H. J., Pittsburg.—B loses. He had to name the writer at once. Such attempts are vain.

D. L. A., Fort Laramie.—We are not familiar with the name of the game. It may be an old game under a new name.

B. F., Evansville.—It is pronounced Yo-sem-i-te, the accent on the second syllable.

B. B.—A manager has not yet been chosen by the Allegheny Club.

A. H. B., New Haven.—See THE CLIPPER ALMANAC for 1881.

J. S. A., Xenia.—Your card would cost 6c. each time.

SEVEN-UP, Pittsburg.—We do not know his address.

F. B., Westerly.—See answer to "F. H., Bath."

H. L.—Either state the bet or consult a lawyer.

J. A. F., Shelton.—It was sent as requested.

DICK WEST.—None here for you at present.

WHEN he was a small boy he took delight in pinning butterflies together, and drawing the lightning from lightning-bugs, and tying old tin kettles and things to dogs' tails for the sake of seeing them run mad, and throwing banana skins before old women just to see them tumble, and smearing tar on the choicest seats in church, and similar outrageous contrivances calculated to create fun. Such a boy naturally evoluted into an inspired assassin.

CHRISMAS is coming! Everything denotes it. Our stores are gorged with goods destined to carry happiness to every household and every family, and the small boy and the little girl are already negotiating with their parents for the loan of their longest and most capacious stockings. The tin-horn business is also looking up, and the sign of "Poultry Raffle" has already made its appearance. The festivist of all festive occasions is dawning upon us. Hurrah!

NEW JERSEY has again committed one of those eccentricities for which that State became long ago noted. On Friday last the president of a broken bank in Jersey City was sentenced to eighteen months' imprisonment at hard labor. So it will be seen that this eccentric State makes no distinction between a bank-president and a prize-fighter. Would that we could say the same of Ohio.

WE FEEL a pride in notifying chicken-fanciers that hens are not subject to pink-eye—horses are addicted to this affliction, while chickens suffer from the pip, from which the noble steed is free. It is well for our readers to know these things, for some day they may be the opulent owners of both horses and hens.

MINISTERS of the gospel are condemned for eloping with other men's partners of their joys and sorrows. Both should be tarred with the same brush, for it is generally found that fair woman is at the bottom of this eloping business, and without her aid and connivance any elopement would be but a wretched, one-sided fizzle.

HIS CROSS-EXAMINATION was so called, probably, because Judge Porter's questions made the inspired one cross and petulant.

WHILE our city is full of life and enjoyment, and everybody doing a rushing trade, Coney Island is dead and deserted, presenting the appearance of a village stricken with some contagious disease. We foretold this condition of affairs last Summer, when the Coney Islanders ridiculed New York for its sedate and pious character as contrasted with the side-show and hurly-burly appearance of the island. Where are the egotistical Coney-ackers now? Where are its electric lights and rockets and pinwheels? Where are its pop-corn stands, chowder hostelries and beer caravansaries? And echo answers "Where?" The strand, once brilliant from one end to the other, does not show so much as a three-cent candle as an illuminating power. Let the benighted ones come up a little higher, and enjoy New York and its festivities.

FANNY DAVENPORT had better stick to regular nominations, and not attempt to do that for which she is not fitted. She tried on Lady Macbeth for the first time last Friday night in Philadelphia; but, alas! she failed to arouse enthusiasm, or to curdle the blood of her audience by her efforts. Fanny would do better to cling to Ruth Tredget and the fair Rosalind than fly to Mrs. Macbeth and bloodthirsty characters like that; she is too pretty a woman to assume the role of an uninspired assassin. "Get thee to a nunnery," Fanny, an thou wilt, but don't let the man who was not of woman born shake his gory locks at thee.

IT IS again mildly hinted that Mrs. Langtry, a London professional beauty, will visit this country next year, and play her little part upon the stage. We have so many beauties of our own that we shall not be surprised if Mrs. Langtry throws up the sponge when she has set her eyes upon some of our natural rosebuds.

WHAT are they driving at? In Philadelphia a ticket-scalper has been convicted, and scooped in for his board and victuals during a period of one year. Theatre-ticket scalpers are squirming for fear that they, too, will be gobbled up.

SHOULD the assassin Guiteau be acquitted on the ground of insanity, it is probable that he will at once be elected as United States Senator for New York.

KEEP COOL and take the shady side of the street while you are making your holiday purchases. Take your umbrella with you; it is useful in protecting you from the sun as well as from the rain.

THE MODEST VIOLET has given place to the brilliant sunflower for buttonhole-bouquet purposes. A watering-pot filled with water goes with each sunflower.

THE EASE with which one Rooke captured McClellan a few evenings ago shows that George is an early bird; and this is not calling McClellan a worm, either.

BULLDOGS are growing in disfavor, now that it has been shown that Guiteau murdered the President with one.

THE CRY of "Hot corn!" is no longer heard in our streets. This is evidence sufficient that the crop is a failure.

WINTER READING.—"Do you skate?" "No; but I've a sister Kate who can slide."

LATEST NEWS
BY TELEGRAPH TO THE CLIPPER

CHICAGO, Dec. 5.

NEW PLAYS.—At McVicker's Theatre to-night Lawrence Barrett opened the second week of his engagement in Wm. W. Young's new play "Pendragon," which was accorded a favorable reception by a large and fashionable audience. The cast of the principal characters was as follows: Arthur, Lawrence Barrett; Launcelot, Louis James; Modred, Frederick Bock; Bedivere, F. C. Mosley; Pelleas, Otis Skinner; and Guinevere, Marie Wainwright. Barrett, James, and Miss Wainwright received several calls, and the tableau at the close of each act was encored. Mr. Young, the author, was called before the curtain at the close of the fourth act and made a brief but happy speech. The piece was well mounted, new scenery having been painted by Malmshes and Rogers. Mr. Barrett and Miss Wainwright carried off the honors. Some of the speeches are very long and need trimming, but as a whole the piece may be called a success.....The Journalist," another new play, was successfully launched at the Grand Opera-house, which was crowded on the opening night. The piece was handsomely mounted. Lewis Morrison as Thomas Benham was graceful, and came in for the lion's share of the applause. Forrest Robinson was good as Chancellor Herbert; Annie Graham made quite a hit as Ada Hartwell; and Louise Dillon was pleasing as Irene Herbert. The piece could be improved by judicious cutting, but the audience seemed satisfied, and were even enthusiastic. James Barrows played Podington Smith, a character part, very acceptably.....The Emilie Melville Opera Company in "The Royal Middy" drew a large audience to Haverly's Theatre.....At the Grand Opera-house Dec. 11, the Paine-Brocolini Comic-opera Company for one night. The Emma Abbott English-opera Company open 12..... Hooley's Theatre was well filled to welcome John S. Clarke, who opened with "The Militia Major."..... The Jolly Pathfinders' Combination opened at the Olympic Theatre to a good house. Next week the Frank Frayne Combination.....At the Academy of Music Charles Foster opened in "Under Oath, or Victims of Fraud," preceded by a good olio. The attendance was good-sized.....C. W. Barry opened at the Criterion in "Escaped from Sing Sing." In the olio are Wolf and Ryan, Alice Gilmore, J. D. Kelly, and Wade and La Clede. Business fair.....At the National Theatre Fanny Wood opened in Fanchon to a good house. .....At the Lyceum Theatre a liberal attendance greeted the production of the pantomime "Red Knight, or the Magic Flute," with H. Wentworth as Clown, and E. Leopold as Pantaloon. Minnie Sartelle, Jennie Montague and others in the olio.....The German company presented a four-act musical farce, last night, at McVicker's Theatre, entitled "Mensch Aengere Dich Nicht." The house was good.

COLUMBUS, O., Dec. 5.

"Against the World," with J. Z. Little as the star, opened at the Grand Opera-house to-night to a crowded house. The stage-settings and scenic effects of this piece are the finest ever presented in this city. The piece will be repeated 6, 7. .....Genevieve Ward appeared at Comstock Opera-house in "Forget-me-not," with a fine company, to a large house..... A slight fire occurred on the morning of Dec. 4 at John B. Miller's billposting office. The only damage done was the burning of Buffalo Bill's paper, which was in the office at the time.

INDIANAPOLIS, IND., Dec. 5.

Haverly's New Mastodons played to a very large audience to-night at English's Opera-house. Harry Smith, critic of *The Sentinel*, joined them as press-agent.....N. B. Shimer retires from the management of the Zoo Dec. 10, Gilmore taking entire control.....Representative Elks to Grand Lodge, New York City, headed by Exalted Ruler W. H. English, start for that city Dec. 9.....Chas. H. Benton, formerly of Snelbaker & Benton, is to put a variety company on the road shortly.

DETROIT, MICH., Dec. 5.

Emma Abbott in "Fra Diavolo" inaugurated a season of English-opera to-night to an audience that literally packed the Detroit Opera-house. She met with an enthusiastic reception.....Harrisons in "Photos" at Whitney's Grand Opera-house were greeted by a large audience. "Photos" evidently is a go.....At the New Park George Woodthorpe in "Dash" had a house crowded to the doors.

AUSTIN, TEXAS, Dec. 4.

A NARROW ESCAPE FROM A TERRIBLE DEATH.—Mrs. Thompson of Haverly's "Widow Bedott" Company came very near being burned to death. On Friday morning, Dec. 2, about two o'clock, a fire was discovered in the Raymond House, at which the company were stopping. Smoke was seen issuing from room No. 18, which was occupied by Mrs. Thompson. C. J. Bishop of the troupe broke open the door of the room and found Mrs. Thompson almost suffocated and speechless, and the fire burning rapidly. She was taken to a place of safety and soon recovered. She lost her entire wardrobe and a pair of diamond ear-rings, she having escaped in her night attire. Her loss will reach over four hundred dollars. No lives were lost. The company played here to big business.

ST. LOUIS, MO., Dec. 5.

"The World" drew an immense audience Sunday to the Grand Opera-house.....Joseph Murphy's "Kerry Gow" packed the People's Theatre.....Barlow, Wilson, Primrose & West's Minstrels crowded the Olympic Theatre.....Steele Mackaye's "Fool's Errand" filled Pope's Theatre this evening.

BUFFALO, N. Y., Dec. 5.

A good-sized audience attended the Academy of Music to-night, when Willie Edouin's Sparks Company began a three nights' engagement. Marian Elmore played Alice Atherton's role, she being absent through illness.....The Adelphi was crowded.....Callender's Georgia Minstrels failed to appear, as announced.

COLUMBIA, S. C., Dec. 5.

Tony Denier's "Humpty Dumpty" opened to the largest house of the season. Show good. Punch Walton, who is ill with consumption, has gone home to New York City.

NEW ORLEANS, LA., Dec. 5.

Catherine Lewis seems to be losing her voice. Last night, as Madame Favart, she proved a failure, and is playing to a poor house to-night.....Gran's Opera-bouffe Troupe opens at the Grand Opera-house Dec. 11.....Sol Smith Russell had a slim house to-night.

BRADFORD, PA., Dec. 5.

The Wilbur "Mascot" Company played to a large audience at Wagner's Opera-house to-night.....Cain's Gem Theatre was packed to the doors to witness the opening performance of Harry Miner's Comedy Four Combination.

SAN FRANCISCO, CAL., Dec. 4.

At the California Theatre Alice Oates has suffered from a lack of public appreciation, the attendance ranging from fair to light.....Charles L. Davis had a slim audience to-night. Business at the Bush-street Theatre last week was discouraging in the extreme. On account of poor business, no matinee was given Nov. 30. Atkinson's Jollities open at this theatre Dec. 5. The advance sale of seats is very large. .....Emerson's Minstrels continue to draw large audiences. Their first-part is a vocal treat.....Ethel Lynton of the Tivoli Theatre, Louise Lester, and Hattie Moore have been engaged to appear 12 at the Winter Garden, for a week or two.....Harry Montague's complimentary benefit is to take place 11.....J. R. Grismer has been offered a four months' engagement with Anna Dickinson.....Charles S. Andrews, J. H. Haverly's agent, is expected to arrive 6.....Imprudence" at the Baldwin Theatre last week failed to attract even fair-sized audiences. The attendance decreased nightly. Horace Vinton's debut was a failure—he did not make a favorable impression, by any means. Miss Mattie Earle did not infuse sufficient dash and spirit into her character, and she failed to realize all its possibilities. Annoyed at the lack of patronage, she desired that her engagement should be cancelled. "French Flats" will be given 5, to be followed by "Michael Strogoff" 12.....Jennie Lee will probably again appear at the Baldwin in "The Lights o' London".....An excellent variety bill was presented at Woodward's Garden Dec. 3.

BOSTON, MASS., Dec. 6.

Edwin Booth opened his season at the Park Theatre last night, playing Richelieu to an audience large in size and most enthusiastic in its reception of the actor. The support, with the exception of Bella Pateman as Julie and Samuel Piercy as De Mauprat, both of whom were excellent, was only mediocre. "Richelieu" will be played to-night and Saturday, "Macbeth" 7, 8, and "Othello," with Mr. Booth and Mr. Piercy alternating in the title-role, will be played evening 9 and matinee 10.....At the Globe Theatre last night the Vokes Family opened their week's engagement in "Belles of the Kitchen," preceded by "Cousin Joe." The fact that this is the last engagement the Vokes will ever play as a family in Boston makes this week one of particular interest, and it was meet that "The Belles of the Kitchen," the first piece in which the family appeared in Boston, should be the bill for the week. The large audience present was quite enthusiastic.....The Museum, with "Patience," held a first-class audience, and the Boston Theatre, with its standard "Strogoff," was also well attended.....It did not surprise me, after witnessing "Baron Rudolph" at the professional matinee at the Windsor Theatre last Friday, to find that to-night's audience at that theatre was good-sized, and that a fair approval of the piece was manifested. The supporting company, with two exceptions, were only fair. Those exceptions were Miss Ida Glenn and E. L. Walton. Mr. Walton played Judge Merrybone in an irresistibly funny manner, and won deserved applause. Miss Glenn as Ernestine, Baron Rudolph's daughter, was particularly good, and made quite a hit. Pretty, graceful, and with an artless and refreshingly natural manner, the young lady made all that was possible out of what is ordinarily a weak part, and is to be commended accordingly. "Baron Rudolph" was prettily staged.....The second of the Patti concerts occurred at Music Hall last night. It was not so largely attended as the first. There were some vacant seats. The audience was enthusiastic, and Patti, in response to encores, sang "Within a Mile of Edinboro' Town" and "Coming Thro' the Rye." In the first-part of the programme she sang the scene and aria from "Semiramide" and "Home, Sweet Home." The second-part of the programme introduced her in the first act of "Lucia," with Signor Nicolini as Edgardo, Salvati as Ashton, and Signora Bettini as Alice. The next concert is to be given Saturday afternoon, Dec. 10..... Four straight variety bills, at the Howard, Gaiety, Boylston, and Gray's National Theatre, served to give lovers of that class of amusements ample opportunity to gratify their tastes. The hits at the Gaiety were made by the Gilfort Brothers, and by Mattie Vickers and Charles S. Rogers, who appeared after the former's illness; at the Howard by the Big Four and Pat Reilly; and at the Boylston by Fred Warren, who did German business for the first time in Boston, and was well received.

DEATHS IN THE PROFESSION.

MAY CARROLL died of quick consumption recently in Bismarck, D. T., a correspondent writing on Nov. 29 informs us; but he neglected to give the date of either her death or her funeral. She was a serio-comic vocalist, and had been performing at the Bismarck Opera-house. Her real name was Mary Catherine Cole. She was a native of St. Louis, Mo., 26 years of age, and the wife of J. P. Carroll, a well-known variety comedian, who was not notified of her death until after her burial, as he was traveling with a company through Southern Illinois at the time. The pallbearers were Wm. Mack, Wm. Jackson, Andrew Adams, Chas. Towney, James McGraw, Frank Carlton, J. W. Shephard and John Cain, all members of the profession and former associates of the deceased. Rev. Dr. Miller of the Episcopal Church read the burial service, and the interment was in the Protestant Cemetery. As the casket was lowered into the ground those present sang "The Sweet By-and-bye." Miss Kitty Wells nursed the deceased during her last illness, and was instrumental in raising the money to defray the expenses of her funeral.

MAURY, second bandmaster of the Garde Republicaine, trumpet-soloist at the Grand Opera, and professor at the Conservatory, died lately in Paris after a long illness.

BARTHOLOMAUS VAN ECKHOVEN, from 1827 to 1865 violinist at the Cathedral, died in Antwerp Nov. 12, aged 70.

LEW COLLINS, whose serious illness was reported a-go

weeks ago by our Chicago, Ill., correspondent, died in that city Nov. 21. He was buried by the Elks. He was one of the Collins Brothers, song-and-dance men, who had performed for several years past in the principal variety theatres and with minstrel companies, and were highly popular with both the public and their professional associates.

FRANCESCO STELLER, the once celebrated baritone, died suddenly Nov. 30 in Milan, where he had set up only a few days previously as a teacher of singing.

CLIPPER POST-OFFICE.

CONTINUED FROM PAGE 611.

Letters received up to 5 P. M., TUESDAY, Dec. 6:

LADIES' LIST.

Allen, Mrs. & Joe
Andow, Edith
Byron, Lizzie
Cummings, Addie (of Strategist Co.)
Cawthorne, Mrs.
Cary, Anna Louise
Clavelle, Emma L.
Crabtree, Lotta
Carroll, Mrs. Jennie
DeVere, Clara L.
Hussey, Miss George H.
Hortensia, Madam
Knight, Fannie
Kellogg, Clara
Lavely, Madam
Livingstone, Hattie
Littlefinger, Mrs. Mollie
Lorne, Aurora
Lambert, Clara
Lucille, Fannie
Mansfield, Alice
Mills, Kittie, of Mullen & Mills)
Meyer, Bonnie
Markoe, Daisie
Moore, Flora
Quigley, Mrs. Jane
Robeson, Erba (2)
St. Clair, Eva
Stearns, L. Minnie
Selbini, Lily
Vampler, Ella
Weaner, Ella
Weston, Flora (vocalist)

GENTLEMENS' LIST.

"A. B. C."
Allen, Joe
Arlington, Thomas J.
Bryant & Saville
Barlow, H. W.
Burnett, Alf.
Bryant, Andy
Blaisdell, W. B. (2)
Batcheller & Doris
Benedict, Lew
Brazzier, William
Breen, William
Curran, P. (manager)
Cole, W. W.
Conklin, John
Courtney, Jr., George
Cody, Hon. W. F.
Carlo, George
Clark, Ed. & Alice
Cawthorn, Herbert
Callender, C.
Charles, J. M.
Cook, J. H. (vocalist)
Connors, J. (of Connors & Kelly)
Davis, Alexander (2)
DeLeon, Leon
Davis, Charles L.
Dale, W. O
Davenport, G. (of Forepaugh's Circus)
Dixey, Harry E.
Devere, Harry
Edwards, Maze
Earl, Edward
Forepaugh, Adam (3)
Frohman, — (manager, Haverly's Mastodons)
Fox, J. (of Fox & Ward)
Filber, Louis
Gerson, B.
Gilliol, Ben
Girard, Ed.
Gregory Brothers
Gorman, John
Hicks, Charles H.
Hughes, Andie & Annie
Howard, Ed. L.
Hughes, Andy
Harrison, Eugene H.
Howorth, John
Hall, John O.
Hall, Ocie
Hurley, Jerry
Harrison, William
Hertz, Carl
Holt, C. A.
Harrison, George W.
Kimball, Bert
Kearney, Joseph
Kelly, Joseph A.
Kelly, J. J. (agent)
Karl, William
Kent, Frank
Kirnily, B.
Kramer & Shea
Kelly, J. (of Kelly & Ryan)
Leland, Matt
Lyle, James
LaCardo, Signor (2)
Langley, E. D.
Lemons, Frank
Lee, Harry
Lavan, Fred S.
Lorelia, T. A.
Lemons, Frost
Lovell, S. Harry
Maxwell, Barry
McClane, Frank A.
Magee, John (pianist)
Marrett, Guiseppe
Mack, J. H. (manager)
Murray, John (circus proprietor)
Madden, Charles
McDowell, Alfred
Manager of One Hundred Wives Combination)
Maxwell, Tom & Clara
Murray, T. (of Murray & Heneretta)
Main & Co.
Niaud, C.
Norman, Capt. Fred
Nichols, J. W.
Niles, James
O'Lynn, Bryan
Osborne, Mr.
"Professor"
Price, Charles 9c.
Pfaff, H. (of N. O. Minstrels) 9c.
Perkins, Noah
Powers, Jen (2)
Pulver, Crete
Phillips, H. (of Keene's Co.)
"Pico," —(The Clown)
Ronaldo, Signor
Ryan, Perry & Lulu
Reed, Dave
Ross, A.
Razzilla, Otis
Rial, Jay (2)
Randall, Peter
Rignold, William
"Shiloah" — (astrologer)
Swonsbourne, C. (2)
Sells Brothers
Smith & Leopold
Swain, Sam C.
Sullivan, E. S.
Shelby, Dan
Somers, Jack
Sylvester, Ed. F.
Shepherd, Frank S.
"Satan" — (juggler)
Starr, Joe
Smith & Derious
Simmonds, Al H.
St. Ormond, Harry
Thomas, Allen
Tyrrell, R. T.
Tenbrooke, James H.
Victorelli, W.
Vanolar, WilmerL. (2)
Vennetta, Frank
Williams, A. J.
"Wild Harry"
Wardell, Frank
West, Sailor (2)
Wood, W. B. (2)
White, A. B.
Wenban, E. D.
Woons, Harry
Willis, Ed.
Wilson, Edgar T.
Williams, Claude

BASEBALL.

Change of our Post-office Box.

Recent alterations made in the New York Post-office have abolished all boxes above the number 3,796, consequently our old box 3 860 is no longer in existence. Our new box is **No. 3,758**, to which our patrons should hereafter addres their favors.

THE AMERICAN COLLEGE ASSOCIATION held its annual meeting Dec. 3 in Springfield, Mass. The following-named delegates were present: Amherst—Bush and Stewart; Brown—Dilts and Merrill; Dartmouth—Matthewson and Webster; Harvard—Coolidge and Olmstead; Princeton—Winton and Rafferty; Yale—Camp and Dillingham. The election of officers for the ensuing year resulted in the choice of H. A. Webster, president; E. L. Dillingham and A. R. Dilts, vice-presidents; W. G. Merrill, secretary and treasurer. The revision of the constitution and by-laws occupied most of the session. The special meeting of the judiciary-committee, heretofore held in March, was done away with, and an annual meeting of the association at that time substituted. Each college will hereafter contribute $15 instead of $5 toward the championship pennant, and it was decided that games may be played on neutral ground. Provision was made that in case of a tie for the championship, the tieing clubs shall play one more game together within ten days after the last schedule game. The most important step that was proposed was the barring out of all players who are studying in professional schools. This was opposed only by Harvard and Yale, all the other colleges knowing that if only undergraduates were eligible, they would lose nothing, while Yale and Harvard would be deprived of a very considerable source from which to draw their material. Much arguing by the delegates of Yale and Harvard finally caused the motion to be lost. In regard to rules, those which the League decide upon at the next meeting will be adopted. George Wright's ball was adopted for 1882, and "Spalding's Baseball Guide" was made the recognized authority. The Convention then adjourned after passing the following vote: "As representatives of the several colleges constituting the American College Baseball Association, we hereby vote the championship of 1881 to Yale. O. A. Olmstead, for Harvard; Wm G. Merrill, for Brown; Ogden Rafferty, for Princeton; C. F. Matthewson, for Dartmouth; A. N. Bush, for Amherst; E. L. Dillingham, for Yale."

BASEBALL NOTES.

THE ATHLETICS of Philadelphia, Pa., have completed their team for 1882 by the engagement of J. Mansell, Troy and J. Dorgan. Mansell played last season with the Albanys and Atlantics, Troy with the Atlantics and Detroits, and Dorgan with the Metropolitans. The full list of players is as follows: Weaver and Landis, pitchers; O'Brien and Dorgan, catchers; Latham, Troy and Stricker on the bases; Say, short-stop; Birchall, left-field; J. Mansell, centre-field, and either Dorgan or O'Brien at right-field. Latham has been chosen to captain the team, and Fulmer will be in readiness to fill any vacancy that may occur. The Athletics' headquarters are at 135 North Eighth street, Philadelphia, where Manager Lew Simmons can be found ready to give any information regarding the club. The Athletics played ninety-four games last season, winning forty-two.

THE METROPOLITAN CLUB and the Philadelphia team said to be under the management of Al Reach and H. B. Phillips were each offered membership in the League. The Mets declined on account of the fifty-cent tariff, while Reach and Phillips cannot secure sufficient first-class talent to take the risk, although it is rumored that propositions have been made to Ferguson's Troy team, and also to the Providence nine, to locate in Philadelphia as a League club.

THE ANNUAL ELECTION of the Buffalo Club, held Dec. 1, resulted in the unanimous selection of the following directors for 1882: Josiah Jewett, John W. Bush, Richard Evans Jr., Albert Jones, James Moffat, James A. Mugridge and Spencer Clinton. The treasurer's report showed the receipts from home games to be $15,876 95, and from foreign games $7,788 85, while $4 823.05 were paid to visiting clubs, and the salary-list amounted to $13,851.10.

H. B. WINSHIP has been elected delegate from the Providence Club to the League meeting to be held Dec. 7 in Chicago, Ill., providing the deficit is made up. He will introduce two resolutions; firstly, all players to be dismissed at the end of the championship season, and the clubs not to be forced to carry them through November at a dead loss; secondly, that all black-listed players be reinstated and allowed another chance.

HARRY SPENCE, who has returned to his residence in this city, purposes re-entering the professional arena next season. He was the third-baseman of the Maple Leafs of Guelph for three successive seasons, and filled that position for the New Havens in 1876. Buckeyes of Columbus in 1877, and Springfields in 1878. He played in several games with the Toronto Club last season.

THE Mystic and California Clubs contended Nov. 27 at the Recreation Ground, San Francisco, Cal. The game was closely contested during the first four innings, but finally resulted in favor of the Mystics by a score of 9 to 4. Denny, late of the Providence Club, fielded finely at third-base for the Californias. A total of but six safe hits was made by the two clubs.

CHARLEY FULMER, the well-known Philadelphia professional, and who led the batting averages of the Athletics last season, is now managing a dramatic combination who are playing "Uncle Tom's Cabin" throughout Long Island.

THE ALBION CLUB of this city will give a ball Dec. 9 at Turn Hall, 66 East Fourth street, for the benefit of Julius Stern, a once prominent amateur, who unfortunately lost his sight in 1878.

LYNCH, THE NEW PITCHER of the Metropolitan Club, is in excellent physical condition, and is going to show the League how well he can handle the ball next season, with such a fine catcher as Clapp to help him.

DICK PEARCE is doing well with his Atlantic Hotel in Brooklyn. He is collecting a gallery of baseball pictures. Dick is hearty and attending to business first-rate.

LETTERS ADDRESSED as follows are awaiting owners in this office: To the Directors of the Allegheny B. B. Club of Pittsburg, and John Troy.

BILLIARDS.

ADDITIONAL STRAY SHOTS.

*** A tournament at cushion-caroms was to have begun at Phœnix Hall, Cincinnati, Dec. 5, for prizes ranging from $75 and an inlaid cue for first to $25 for fourth, the second and third to be $50 and $35. The number of points was to be 100, and it was thought that, in addition to Harry Bussey, James Murray, John Moula, John Cochran and William West, the competitors would be Harry Choate and Anthony Honing, ex-champions of the State.

*** Dan Strauss has returned from Paris.

*** In Philadelphia on Dec. 1 more than one hundred owners of fifteen-ball-pool tables met for the purpose of taking steps to resist the enforcement of the law taxing pool-tables. Permanent officers were elected, and a committee appointed to secure counsel.

*** In Cincinnati on Nov. 30 Harry Bussey offered to play any man in that city at the straight game, 600 points to 400. Tony Honing proposed to accept that challenge and play for $100 or $500 within thirty or sixty days at any place Bussey may name.

*** An Indiana Judge has decided that it is gambling when the loser of a game of billiards pays for the use of the table. This makes every billiard-room a gambling-house under the Indiana law against gambling. It is proposed that players shall each pay one-half of the costs of the game. This may be well enough for circumventing the Judge, but the players will soon cease to patronize a game that will lose much of its interest to them when victory brings not even a negative reward.

*** Philadelphia has a first-class room for sale.

*** *The News* of St. Louis states that if Charles Mussey can get first-class players from the East to take part, he will get up a tournament on the fifty-and-spot principle. This was one of the plans submitted to H. W. Collender in February of 1879, when there was a craze for knocking Schaefer and Slosson on the head for the time being by either abolishing rail-nursing or laying a heavy embargo upon it. Wayman McCreery's plan, as submitted to Mr. Collender, was better than cushion-caroms; but we then pointed out its weak spot, which is that one man can win the game on paper and the other win it in fact on the billiard-table. Take a game of 400 points, and it is possible for a poor rail-nurser to make in it 200 points by rail-nursing, while the other, who can double-discount him on the rail, will not aggregate 100. The loser can show by figures, however, how he ought to have won easily. The possible process is this: A gets the balls on the rail early in his innings, and plays them up to fifty. He could not make many more even were the game unlimited rail, as he has not the ability. On the other hand, B gets the rail late in his innings, and has to stop working it just at the time he gets fairly started. A could win the game in virtue of the "leaves" that fall to him as the result of the superior nurser's constantly aiming to bring the balls together, as it will profit the latter but 49 at the most after he has brought them together. Assuming that B would "slip up" twice to every once that he would bring the balls together, A. even had he the power to hold the rail only long enough to make 25, would be quite as well off as B, in one view, and better off in another, as at other times his play would be better than B's, on the principle that he who is constantly aiming for position has to be weak in direct open play, however strong he might of necessity be in a game from which all position-play is excluded. The fifty-and-spot plan is a good one for players of average speed—players who cannot, on an average, run more than fifty on the rail—but it is a bad game for Schaefer and Slosson. It would be better for them to be given a game in which they would have to dismiss from their mind all thought of position-play. What we cannot comprehend is, why, if people wish to stop rail-nursing, they adopt cushion-caroms, a continuous balk-line, or any device that is more or less complicated. It is the simplest thing imaginable to devise a method that will abolish rail-nursing, as we have said many a time. The first step towards doing so, however, is to ascertain positively and finally that the public want rail-nursing abolished.

*** Lannie McAfee, Iowa's leading expert, is expected in St. Louis this week.

*** Last Saturday night we stepped into the Columbian room and found three tables devoted to pool, four to three-ball caroms, and nine to the four-ball game. The four-ball game still lives, therefore, and it thrives, too, among a most intelligent class of amateurs. If there is any game at which cushion-caroms should be played in public, and for an admission fee, this is the one; but it should never be on a larger than what is called a 4½x9 table, no matter whether three balls are used, or four.

*** The match at fifteen-ball pool in the Monarch Room, St. Louis, Dec. 3, resulted in a score of 11 games for Thompson to 10 for Harry Baldwin. There is a likelihood of another contest between the same parties on Dec. 10.

*** Thomas Morrissey, proprietor of the room at 72 East Genesee street, Syracuse, N. Y., advises us that he will there institute, on Jan. 8, a tournament at fifteen-ball pool open to all professional players; and that among the contestants will be Frey, Leonard and King, from this vicinity, Van Buskirk of Watertown, N. Y., and William Burleigh, who is still in Syracuse. Other contestants, he states, will be Jas. Holden and Frank Twitchell, the latter of Rochester. The first prize will be one hundred dollars, the second sixty-five, and the third thirty-five.

*** Of the New Orleans tournament *The Democrat* of that city reports another "surprise" as a supplement to those alluded to on an outside page of this issue. "It was dollars to cents that Abrams would win," it says, "and even then there were no takers. But he didn't, much to the surprise of the spectators." Bartley beat him by 18 points. In the game between Quade and Maggioli, the latter did not permit the former to get off his first string, beating him 54. The winner's average was 3, and his best runs were 21 and 15.

*** It is contemplated to hold a fifteen-ball-pool tournament in Rochester, N. Y., about the middle of January next.

*** Emery has left St. Louis and gone South.

*** Charles Slosson, who is now in the employ of the Collender Co., set up the table on which Schaefer began practice towards the close of last week.

*** Maurice Daly continues practicing. He will go to Paris in all likelihood, if Richard Roche takes Schaefer there and Henry Stedaker takes Sexton.

*** Up to Dec. 3 twenty-eight games had been played of the thirty-six regular ones called for by the second-class tournament at the straight three-ball game at Charles Mussey's room, St. Louis. C. F. Wyman and J. F. Donovan were then seemingly not far from even, the former having won five games out of six played and the latter five out of seven. Theoretically, Wyman has much the better of the situation.

*** There is a possibility that George F. Slosson will sail for Paris towards the close of this week, but not a certainty. William St. Martin on Dec. 2 cabled that Vignaux would play him at any time, and the dining room of the Grand Hotel can be got for almost any time after the holidays.

*** Capt. James E. Boyle has returned from his trip to Scotland. Upon being told of the "surprises" in the cushion carom tourney, he remarked that they should have been foreseen, as poor players often beat good ones at that style of billiards. The Captain had a large experience with it about 1870, when he kept the Astor billiard-room, and he remarks of it in few words: "It is the devil's own game for luck!"

*** Sandy Spencer has decided to avail himself of all the advantages the holidays afford a roomkeeper, instead of breaking up his business to make way for his proposed pool tournament, which, so far from being held throughout this month, will not begin until Jan. 16.

*** Louis Shaw, who is to continue to give exhibitions in this neighborhood throughout the current week, proposes to start East next week and give his popular entertainments in New Haven, Hartford, Boston, and other cities.

*** Jacob Schaefer on Nov. 30 visited Peter Tracy at White Plains, N. Y., and gave an exhibition of his dexterity. There happened to be a ten-months-old terrier in the room at the time, and, according to *The Westchester News*, he was placed on the table, and Schaefer made a fancy shot with him.

THERE ARE LETTERS in this office for Louis Shaw and Mr. Leonard, pool-players.

THE COLUMBIA BOWLING CLUB, composed of members of the Columbia Boat Club of Washington, D. C., are keeping themselves in good physical condition by engaging in play every Wednesday evening at "Henrich's." They propose to be all right when the rowing season of 1882 opens.

THE TURF.

THE TOURNAMENT given Thanksgiving-day, in aid of the Garfield Monument Association, was one of the greatest events that ever took place in San Francisco, Cal. The principal features were the wonderful trotting of Gov. Stanford's yearling Hinda Rose, who trotted a mile in 2:36½, and the running of R. S. Haley and Master M. Sims (brother of W. M. Sims, and a member of the O. A. C. juvenile class, which consists of brothers and sons of members of the O. A. C.) A three-in-five trotting race was won by Clay, in three straight heats, defeating Gold Note and Hancock. Time, 2:28½, 2:27¼, 2:26¼. Bonita, a two-year-old, three-quarter sister to Wildflower, then trotted to beat all two-year-old records except Wildflower's. She trotted without a skip in 2:24¼."

RACING WEIGHTS.—On Dec. 1 the Louisville Jockey Club adopted the following scale of weights: In all class stakes and purses, two-year-olds carry 105lb, three-year-olds carrying 110lb in their class. In all-aged stakes and purses the weights vary in Spring and Fall. Two-year-olds carry 80 and 85lb; three-year-olds, 102 and 107lb; four-year-olds, 117lb; five-year-olds and aged horses, 121lb. In all races mares are allowed 3lb in the Spring and 3 in the Fall; geldings, 3lb.

A COMMITTEE consisting of Messrs. Faye, W. R. Travers, E. K. Willard, C. W. Kohlsaab, Wickliff Preston, J. W. Lawton, W. H. Paine and Col. Lawrence Kip has been appointed to consider the proposition of Leonard Jerome that the Turf Club assume the management of their establishment at Madison avenue and Twenty-sixth street, paying a rental of $25,000 per annum.

POOLSELLERS FINED.—In the Queens County Court of Sessions Dec. 1 the indicted Long Island City poolsellers—Wm. Hussey, Frank McCoy, John White, Thos. Wallace, Edward Murphy and John Allen—pleaded guilty and were fined seventy-five dollars apiece.

THE GOVERNORS of the Coney Island Jockey Club at a meeting held Nov. 29 resolved to increase the capital stock from $250,000 to $350,000. A dividend of twenty-seven and a fraction per cent. on the capital stock was declared as the earnings for the year.

A RACE for a purse of seventy-five dollars took place Nov. 29 at Salt Lake City, Utah, Ewing winning the first, fourth and sixth heats. The second heat was won by Bateman, and the fifth by Mary Emery.

A MATCH for $5,000 between M. Shaughnessey's Ewing and Chas. Carrington's Mary Emery was decided at Salt Lake, Utah, Nov. 26. Ewing won in three straight heats. Time, 2:42, 2:41, 2:41½.

WM. DONOHUE'S three years' engagement with Charles Reed of Saratoga terminated with the season lately closed, and he is expected to ride principally for E. V. Snedeker & Co. next year.

WILLIAM ROCKEFELLER is having an earthen track built on his farm at Greenwich, Ct., and when completed it is expected to be the finest private trotting course in the States.

W. WATSON, the owner of Knight-templar, has purchased King Nero, and both of these fine racers are now at New Lots, L. I.

KING OF ATHENS, two-years-old, belonging to Mr. Somerville, died from lockjaw at Jerome Park, Fordham, N. Y., a few days ago.

OF THE $86,705.50 won in purses and stakes by the Dwyers the past season, over $80,000 was won by horses on which Jimmy McLaughlin had the mount.

SAMUEL FISHER, who rides for Mr. Nelson, has gone on a visit to England.

ATHLETIC.

Change of our Post-office Box.

Recent alterations made in the New York Post-office have abolished all boxes above the number 3,796, consequently our old box 3,860 is no longer in existence. Our new box is **No. 3,758**, to which our patrons should hereafter address their favors.

ENNIS vs. DURYEA.

In reply to a letter published in a contemporary over the signature of Peter Duryea, backer of Charles Rowell, in which it is charged that John Ennis never puts up any money with his challenges, we have been requested to give publicity to the following. In addition to the statements therein made, we desire to say that we have, at different times, held various amounts of money on account of challenges from Mr. Ennis, who has always appeared to us in the character of a very straightforward man:

NEW YORK, Dec. 5, 1881.

JOHN ENNIS—*Dear Sir:* I answer to your questions: In races for which every dollar you put up was your own money I have held stakes as follows: October, 1878, match with Daniel O'Leary, $500. September, 1878, match with Charles Rowell, $400. April, 1880, race for O'Leary belt, $500. February, 1881, race for O'Leary belt, $100. I have also held for you one thousand dollars stake money, omitted from above list because part of the amount was not your own. In races of which I was not stakeholder, I have known you to put up your own money as follows: June, 1878, match with Harding, $250; November, 1878, race for championship of England, $50; March, 1879, race for Astley belt, $500; June, 1879, race for Astley belt, $200; September, 1879, race for Astley belt, $500; September, 1880, race in Boston, Mass., $100. Yourself and Daniel O'Leary are the only pedestrians I ever knew who would put up any considerable amount of their own money where there was any chance to lose, and no pedestrian now living has ever risked so much of his own money on genuine races as you have of yours. YOURS, WM. B. CURTIS.

MEAGHER TO ANYBODY.

We have received a half-century in greenbacks with the subjoined challenge from the well-known New England walker, John Meagher. This would seem to be a pretty good thing for E. C. Holske:

LAWRENCE, MASS., Dec. 2, 1881.

EDITOR CLIPPER: I hereby challenge anyone in America, bar D. A. Driscoll, to walk me fifty miles, heel-and-toe, for $250 or $500 a side. To show that I mean business I inclose the sum of fifty dollars for any one, bar the above-named, to accept. This challenge to remain open two weeks. Yours respectfully, JOHN MEAGHER.

JAMES MCLEAVY has recovered from his long illness, and can be backed to run any man, bar George Hazael, level, four miles, for from one hundred to two hundred dollars a side. If Hazael will allow him a start of thirty-five seconds he will make a match at the same distance and for a like amount. Anybody desiring to make a match can do so by calling at THE CLIPPER office at 11 A. M. on Friday, Dec. 9.

JOHN KEEN, J. G. Lane and companions are at present sojourning in Stamford, Ct., having been invited to spend a few days in that beautiful village by John Ennis, who remembers with feelings of pleasure the hours he passed at Mr. Lane's house in Surbiton, Eng.

WE HAVE A LETTER for Frank Johnson, pedestrian.

THE RING.

CHARLEY NORTON boxed with John McKenna at the Tivoli Theatre, Denver, Col., Nov. 28. The latter had the reputation of being the "champion lightweight boxer of Colorado," but Norton finished him in half-an-hour, five rounds being sparred. Subsequently the latter set-to with William Johnson, who was knocked out of time at the close of an interesting meet. J. C. Norton, the stage-manager of the establishment, was so well pleased with the entertainment that he presented Norton with an elegant gold-headed cane, while Walter Phœnix handed him a handsome meerschaum pipe. Norton was to go from Denver to Chicago, Ill., having got tired of life in Leadville.

MIKE DONOVAN'S BENEFIT IN CHICAGO.—This clever exponent of science has been invited to make a trip to his native city Chicago, Ill., and left Gotham for that place Dec. 5. The benefit takes place at McCormick's Hall on Saturday night, Dec. 10, when, in addition to the local talent, the popular Tommy Chandler will engage in a glove-contest with Donovan. No doubt Mike will have a real benefit in the Garden City.

JERRY MURPHY AND JIMMY KELLY have their show at Harry Hill's on Thursday afternoon, Dec. 8, and they promise all who attend a very interesting afternoon's entertainment, made specially lively by set-tos between Murphy and Seddons' Mouse and between Kelly and Murphy, or any other boxer who thinks himself good enough to stand before Jimmy.

FRANK WHITE'S BROTHER has engaged Wendel's Assembly Rooms, Seventh avenue, this city, for the night of Dec. 26, the object being to give an exhibition for the purpose of raising money with which to secure Frank's release from prison.

CAPTAIN JAMES DALTON of Chicago, Ill., has engaged the Industrial Art Building, Philadelphia, for Monday evening, Dec. 19, when he proposes to give a first-class pugilistic and sporting show, assisted by professionals and amateurs, in the Quaker City.

MRS. PETER CROKER desires us to state that her late husband was born in Cow Cross, London, Eng., instead of in Ireland, as has been previously stated. The exact date was Sept. 14, 1852.

EDWIN BIBBY will please call or send for a letter addressed to him in our care.

JOHN L. SULLIVAN and companions gave an entertainment in Cleveland, O., on Saturday evening, Dec. 3, the proceeds of which were applied to the fund for the release of White and Holden, the imprisoned boxers.

PADDY RYAN, assisted by Charles McDonald, Chas. Perkins and local talent, gave an exhibition in St. James Hall, Buffalo, N. Y., Dec. 3, in the presence of a large assemblage. Dean Wilson was master of ceremonies.

SAM COLLYER is now dispensing liquid refreshment to the patrons of a public house at Flushing avenue and Ryerson street, Brooklyn, N. Y.

THE TRIGGER.

EASTERN FIELD TRIALS.

The annual trials held under the auspices of the Eastern Field Trials Club commenced at Robin's Island Nov. 24 and closed Dec. 1. The weather was a mixture of good, indifferent and bad, the latter preponderating. Results: Robin's Island Stake, for puppies whelped on or after April 12, 1880—Sensation Jr. beat St. Elmo II. Glen Dale beat St. Mars. Pollux beat Guymard. Royal Dale beat Plantagenet. Sensation Jr. beat Glen Dale. Pollux beat Ferida, Sensation Jr. beat Royal Dale, Pollux beat Sensation Jr., Ferida beat Guymard, Ferida beat Sensation; first prize, Pollux; second, Ferida; third, Sensation Jr. All-aged Stake—Jennie II beat Chief, Chatelaine beat Emperor Fred, Grouse Dale beat Maida, Jennie beat Brock, Prince Hal beat Countess, Dashing Monarch beat Tom, Daisy Laverack beat Tip, Belle beat Chancellor, Croxteth beat Bob, Baronet beat Match, Chatelaine beat Jennie II, Grouse Dale beat Prince Hal, Dashing Monarch beat Jennie, Lizzie Lee beat Daisy Laverack, Croxteth beat Baronet, Grouse Dale beat Chatelaine, Lizzie Lee beat Dashing Monarch, Croxteth beat Belle, Grouse Dale beat Lizzie Lee, Grouse Dale beat Croxteth; first prize, Grouse Dale; second, Maida, Croxteth being withdrawn; third, Lizzie Lee. Members' Stake—Bessie beat Max Harkaway, Countess beat Chief, Brock a bye, Brock beat Bessie, Countess a bye; Brock being awarded the prize, as Countess was withdrawn by G. B. Leach, who owns both dogs. The judges were T. F. Taylor of Richmond, Va., W. A. Coster of Flatbush, L. I., and Justus von Lengerke of Hoboken, N. J.

THE REGULAR medal match of the Salt Lake (Utah) Shooting Club took place Nov. 28. Scott won the medal on a clean score of 12, Patterson won the silver medal with a score of 11, Sharp won the third prize, and Ordner the fourth. The match was shot under Bogardus' rules, twelve birds, 30yds. rise, five traps.

A PIGEON-SHOOTING TOURNAMENT will take place under the management of John Forbes, at the Woodstock (Ont.) Driving Park, Dec. 20, 21, when four hundred dollars and a gold medal will be competed for. There will be a match each day, and the entrance-fee, two dollars, entitles a contestant to shoot in both.

CARVER VS. WORTLEY.—A cablegram informs us that Dr. Carver and Stuart Wortley engaged in a match at pigeons, one hundred each, for $2,500 a side, at Hendon, London, Eng., Dec. 5. The distance was thirty yards, five traps, and the result a tie, each man killing forty birds.

CRICKET.

THE MERION CLUB of Philadelphia, Pa., held its annual meeting Dec. 2 in that city. The general committee was abolished, and a board of directors was chosen in the place thereof. The Merion Club is the only cricket organization in Philadelphia, and probably in the United States, that owns its own ground. During the past few years many additions and improvements have been made within the inclosure, and a handsome new house built for the accommodation of the members' lady friends. The following officers were elected for 1882: President, Wm. W. Montgomery; vice-presidents, Nicholas Thouron; treasurer, Wm. R. Philler; board of directors—Richard H. Reilly, Lindley Haines, George S. Philler, John B. Thayer Jr., Wm. T. Elliott, Allen Evans, Wm. P. Huston, Richard W. Clay, and the president, secretary and treasurer ex-officio.

THE GIRARD CLUB of Philadelphia will have a benefit Dec. 23, at the Chestnut-street Opera-house in that city. The Girards have added two new English cricketers to their eleven, of whom great things are expected. They will open the season of 1882 with the Girards.

SPORTING NOTES.

.... The golden trophy gotten up at King's Old Ale House, 323 West Forty-second street, this city, to test the skill of the New York shuffleboard experts, was played for Dec. 5 at King's headquarters. The challenger, William Keating, after a spirited struggle of forty-five minutes' duration, was beaten by the first winner, George Terry, by a score of 51 to 35. The attendance was very large. Terry's second challenger is Alf. Bulner, and they play on Dec. 12 at the same place. Tom Harris acted as referee, and James Cunningham as scorer.

.... Jacob Pincus, who had charge of P. Lorillard's stable in England, arrived at New York Dec. 2 on board the steamer Arizona.

.... *The Breeders' Gazette*, J. H. Sanders' new weekly, has made its appearance. The publication office is in Chicago, Ill.

.... The funeral of the late turfman E. A. Clabaugh took place Dec. 1 at Middleburg, Md., and was largely attended.

.... So So, the well-known trotting mare, was on Nov. 30 sold by Dr. Will Tomlinson of Harrodsburg, Ky., to Commodore Kittson of St. Paul, Minn., for $10,000.

.... A canine controversy at Sandlake, near Troy, N. Y., Nov. 29, for $1,000 a side, the dogs weighing 21lb each, was won by Toss, after fighting an hour and ten minutes, Chippy, who had the best of the fighting, turning tail.

.... The sale of the chattels of the Long Beach Hotel, Long Island, has been postponed till Dec. 13, upon application of the Farmers' Loan and Trust Company.

ROLLER SKATING.

Cammeyer of the old Union Skating Pond, who became quite a wealthy man on the death of his father last Summer, has given up the idea of running the Union Pond this Winter, and he will employ his leisure time—which hangs heavily on him now—in managing a fashionable roller-skating hall near the Heights in Brooklyn, in the large hall of the old Twenty-third Regiment armory building.

ARCHERY IN WINTER.

The Brooklyn Archery Club held its first meeting for indoor target-shooting Dec. 3 at the Fourteenth-regiment Armory, Brooklyn, when some good shooting was done at the sixty-yard range. It was a rainy night, and that affected the attendance of members. Four targets were up, however. The club meets every Saturday during the Winter except when the hall is required by the regiment.

HANLAN VS. BOYD.—A dispatch from Toronto, Ont., dated Dec. 1, says that Hanlan is determined that R. W. Boyd "shall have no excuse for backing out, and has cabled to England that he will row him for $5,000 a side on the Tyne in March next, taking two hundred and fifty dollars for expenses."

AN INVITATION.

Prominent members of the theatrical profession are too accustomed to receive extraordinary epistles from utter strangers to take much note of them; but we doubt if any actor ever had a funnier offer made to him than was once made to the elder Booth. Here it is: "WEST HOUSE SCHOOL, PROSPECT, N. Y., December the eighth, 1818.—MR. BOOTH.—*Dear Sur and Frend:* Heering that you was going to come to Utica to perform in a play called "Hamlit," I would like to say that us boys is gitting up a Exibition for the benefit of the diseased soldiers and their widows and orphans, and would like to engage you to take the leading part. I have talked it up with the boys, and we will do the square thing with you, and I am arterised to make you the following offer. We will come down after you with a good conveyance, and will give you at the rate of Ten Dollars *per* day and board, and shall want you about one week. If you think it necessary, you can have one or to of our best wimmen actors come up with you; but we can't pay them over three dollars a day and feed. You know how that is yourself—this kind of bisuness is awful uncertain. You can have some fun out of it a-hunting dear and foxes around Flansburgs and Ed. Wilksuns. Please let me know as soon as you can. Yours truly, JAMES SWEET. *P. Script.*—If you come callating to hunt, get Frank Mayer's hound. She is a good one.—*Chambers' Journal.*

THE LATE WILLIAM PENN once observed: "Excess in apparel is a costly folly." And yet William wore a hat with an excess of brim that was a sheer waste of material.—*Irrawaddy Exchange.*

THE ACTOR.

WRITTEN FOR THE NEW YORK CLIPPER.

ACT I.—BEFORE.

His coat is anything but new,
His pantaloons a trifle baggy,
His friends, alas, are very few,
His step dispirited and "draggy;"
He lodges in a dingy room
And dines on crackers (sometimes pickles);
He borrows money when he can,
And counts his little hoard by "nickels;"
He quaffs the inexpensive beer,
And o'er its scintillating bubbles
Looks forward to a brighter year,
And for a time forgets his troubles.
The gay acquaintances of old,
When fortune smiled, he slyly dodges,
And, though his final hour might come,
He'd never mention where he lodges.
His wardrobe long ago was sent
To that resource of all the needy,
And, though he'd like to see the play,
He never goes—he's far too "seedy."
He dreams of parts he used to play,
Of happy scenes so sadly banished;
He strolls at night through Union square,
When all the Thespians have vanished.
What means this sorrow unassuaged?
Alas! the actor's disengaged!

ACT II.—AFTER.

His step is firm, his eye is bright,
His gems you cannot help admiring;
His waistcoat is a lovely sight,
His pantaloons are awe-inspiring;
His latest "tile" is "latest style,"
He frequents all the costly places;
He placidly alludes to "bonds,"
And talks "Manhattan Beach" and "races;"
He "opens wine" with lordly air
(No vulgar "beer" his pleasure marring),
He's got at least one "love affair,"
And contemplates a season's "starring;"
His wardrobe has been all redeemed,
His friends (!) once more around him cluster:
He's playing with a mighty "star"
And nightly seizes half his lustre.
His "photos" dazzle passers-by,
His hair well banged and moustache waving,
The ladies say he's "just too sweet,"
And daily o'er his charms are raving.
It is a change, we must admit,
But ah, you see, he's made his "hit."

EDWARD E. KIDDER.

THE BRAND OF CAIN.

TRANSLATED FROM THE FRENCH OF FORTUNE DU BOISGOBEY FOR THE NEW YORK CLIPPER,

BY COL. THOMAS PICTON.

Entered according to Act of Congress, in the year 1881, by FRANK QUEEN, in the office of the Librarian of Congress, at Washington, D. C.

BOOK II: A DESCENDANT OF THE CONQUEROR.

CHAPTER I.

Schauffhausen is a small and ancient town built after the German taste, with houses of wood, with pointed gable-ends, upon which storks build their nests, and granite fountains invariably surmounted by statues of William Tell. Tourists rarely sojourn there, for the great curiosity of Schauffhausen is not in Schauffhausen.

A trip of half a league is necessary to be made in order to view the Falls of the Rhine, and persons pressed for time prefer to put up at some one of the splendid hotels constructed by Swiss enterprise just above the cataract. From the dining-halls of these caravansaries the grand spectacle can be admired while eating breakfast and then after coffee the railway to Zurich can be taken. But those who do not travel to view Switzerland as a piece of theatrical scenery voluntarily tarry for two or three days at the Swan or the Pike, two good hostelries of the olden time, where dinner is served at one o'clock and Englishmen are not to be found.

In this wise, in the first instance, had done the Mornac family, composed at the time of the ex-notary, his wife, the widow of De Mathis and Andree.

After the occurrences saddening their sojourn in Normandy, they had quietly passed the remainder of the year in the charming house in the Rue d'Assas wherein Noridet's victim had been received with the most cordial hospitality. Upon the arrival of Spring the physician attending upon Madame Mathis recommended a change of air, and an excursion to Switzerland was decided upon. The unfortunate paralytic gradually resumed her strength, but failed to recover her speech, and her condition required the kindest attentions. Hence came it that they had been installed for a month past as tenants of a worthy burgher of Schauffhausen, consenting to let to them, at a very high price, a cottage near the entrance to the town. This diminutive mansion was coquettishly located close to the river's bank, so that the blue waters flowing from the glaciers of Gothard bathed their garden-sward.

The sun of an early May morning gilded the huge rocks overhanging the left bank, the birds chirruped joyously amid the trees, scarcely regaining verdure, and the Rhine, reflecting the descending light, darted like an arrow along the steep shore, enameled with violets. Nature appeared to be celebrating the first beautiful days of the season.

Everybody had arisen early at the cottage, and Monsieur Mornac had started out at daybreak with his iron-pointed staff to take a long walk upon the high road. Madame De Mathis, reclining upon an arm-chair rolled near the window, gazed with tenderness upon her goddaughter, Andree, who had gone to seat herself beside Madame Mornac in a little boat moored to the bankside. The young lady admired this spot, where she could read and embroider sheltered from the inquisitive glances of the German students traversing the highway, and smoking huge pipes with porcelain bowls. There she passed long hours in day-dreaming, in listening to the rumbling of the cataract, and in watching the river break its current against the black rocks. Perchance she thought of the ocean whose waves broke against the cliff at Biville, where she well-nigh perished.

Madame Mornac, of a much less poetic temperament, would have preferred the firm garden soil, and never followed her *protegee* upon the thin planks of the boat without apprehension of danger. This morning, however, she had performed her part, and, bravely encamped at the bow, worked with zeal upon a splendid tapestried cushion, intended for her beloved invalid.

Andree held a volume of Lamartine; but the book rested open upon her knees, and while her eyes in distraction followed the verses her thoughts flew far away from this peaceable site, where nothing spoke to her of the past.

"My child," said Madame Mornac, "you will end by driving me into melancholy, and I know nothing we can invent to distract your thoughts."

"How can you believe me lonesome in your company?" kindly responded the young lady; "I have never been happier."

"Bah! mere words, that is all. I have been young and known sadness at your age. Let us wager that you have not forgotten the descendant of the lords of Monville?"

Andree turned pale, and her eyes moistened.

"Come, my dear girl," quoth the worthy matron, "do not grieve in this manner. You well know that I do not desire to give you pain. Still, what can I do. It is stronger than I am; and when I see you dreaming I curse Mornac's stupid idea of taking you to the Beaudoniere, and the still more stupid idea of mine causing us to wander over the beach that day when the poor boy fell from Heaven to us."

"He to whom you allude is dead, madam," said Andree seriously.

"Nobody knows that, because we have had no tidings concerning him since he escaped from the Dieppe prison. Still, living or not, I hope we will never see him again, as the entire story of the poor Count d'Alcamo's death does not appear to me over-clear."

"Jean is innocent."

"I do not ask for anything better, and much good may it do him. I have at present something else in my head, for I wish your marriage this year."

Madame Mornac smiled with such kindliness while urging this direct attack that the young lady was not sufficiently courageous to respond by a refusal.

"If it were only to enrage that villainous Noridet!" continued the notary's wife with gayety. "Would you believe that he finds at Paris people ready to pay court to him? The Brossins, among others, with their Abigail of a daughter, who, they say, has set her cap for the handsome Jules."

Andree trembled upon hearing Noridet's name pronounced.

"Still, now I think of it—and you will hardly believe it, my dear friend—upon coming out of the church, about dusk last evening, after saying my prayer, I saw a man so greatly resembling Jules that I would swear it was none other."

"I had a similar impression upon the night of our arrival. I was not sleepy, and from my window I perceived a person, walking in front of the cottage, with his resemblance."

"I must put Mornac on his guard, and you must be prudent."

"What have I to fear from him?" inquired the young lady with a sorrowful smile.

"Eh! who knows of what he is not capable? Should poor Monsieur De Mathis' will be ever found again, this man Noridet will be disinherited, and he has the greatest interest in your and your godmother's disappearance from this world."

"What! a crime—can you believe as much?"

"I believe nothing; but I am certain that, should you fall into the Rhine and he be on the bankside, he would never throw himself into the water to fish you out," said Madame Mornac in laughter.

"You terrify me, madame," said Andree, lowering her voice. "Should we be overheard—a while since, behind the hedge there I thought I saw a shadow move."

The cottage garden ran down to the river's edge, but was enclosed upon two sides by a tolerably high picket fence, to which the boat in the stream was attached by a very stout rope.

"Come! come! my little dear, it will not do to give way to imagination. Switzerland is the honestest country upon the earth. Monsieur Jules, at this very moment, hardly casts a thought upon the falls of Schauffhausen, and I can assure you ——"

"Great Heaven!"

"What is the matter?" demanded Madame Mornac, affrighted at her *protegee's* pallor.

"The boat—the rope has been severed!"

It was true. The skiff was no longer held to its anchorage, and was drifting into the current.

"The cataract! We are lost!" murmured the girl, hiding her face within her hands.

Madame Mornac did not immediately comprehend the entire extent of the danger. The current, although rapid, had not as yet acquired the impetuosity it attained further below, and the boat was carried from the shore almost imperceptibly. However, at this point the bankside formed a species of cape projecting into the stream, and scarcely had it passed this projection than it was found to be some yards from the shore, although a few strokes from an oar might have brought the skiff back to its place.

After the first moment of flight, Andree bethought herself of this means of safety, and stooped down to lay hold of the oars, which, upon the evening before, she had seen lying beneath the seats. But the oars were no longer there.

"There remains but a single chance," said she with feeling, "and that is to throw ourselves into the water, and to attempt gaining land. I can swim a little, and will sustain you."

Thus speaking, the courageous girl arose, and tendered her hand to Madame Mornac; but the worthy dame was not a lightweight, and despite the habitual vivacity of her character, exhibited no promptitude in her decision.

"Peste! my dear girl, I am certain to drown, and you likewise!" she exclaimed, glancing upon the river, whose depth appeared but slightly assuring.

Andree would certainly have been able to gain the land through swimming. With her godmother, she had the year before been to enjoy the sea-baths at Treport; and although not among the first class of swimmers, she knew sufficient to sustain herself in the water, and to make many strokes. Yet she desired not to abandon her beloved protectress, and the idea of self-salvation never occurred to her. She suffered herself to fall upon a seat, murmuring:

"Let us die!"

"You exaggerate the danger, my poor Andree," said Madame Mornac. "It is impossible that we will not be seen from the bankside, and someone will come to our assistance. Moreover, the falls are half a league hence, and every day boats cross the Rhine beneath our windows."

"Ah, madame, you do not remember what the boatman said in conversation with Monsieur Mornac yesterday? Did he not assert that our cottage is at the extreme limit of resistance against the current?"

"Yes, yes, that is true, as I now remember," stammered Madame Mornac, who had turned exceedingly pale.

"And the story he told of two young persons swept away while bathing ——"

"Well! And then you are right—we must try to swim—I am very heavy, and may, perchance, go to the bottom? You at least will live ——"

"It is too late," said Andree sadly.

In fact, the unfortunate ladies had lost precious time. The boat had perceptibly wandered from the shore, and the force of the current had carried it almost to mid-stream. The cottage, too, had disappeared behind a point of rocks, and the waters of the Rhine were gradually becoming locked between steep, rocky banks.

"See!" resumed the young lady, pointing to the abrupt banks to the right and left as they flew by with augmenting velocity.

"We must sound an alarm—cry out with all our might—someone may hear and come to our assistance—it will not do to perish in this manner."

And Madame Mornac uttered a cry of desperation re-echoing among the rocks:

"Help! help!"

There came no response. At that early morning hour there was small chance for finding some intrepid tourist engaged in scaling the wood-covered cliff overhanging the stream, and even had a robust and agile man been discovered he would not have attempted to stay the skiff, which had at length reached midcurrent, and was maintaining a course equally distant from both banks, which it would naturally follow until the appalling moment of engulfment. Then only Madame Mornac comprehended that death would terminate that bewildering descent—a death horrible, inevitable, whose approach could be plainly anticipated without human power to avert. Still, in place of causing her courage to desert her, this fearful prospect revived a self-possession partially lost.

"Andree," said she in a voice no longer trembling, "pardon me."

"Pardon you, my second mother!" exclaimed the girl, taking the matron's hand and covering it with kisses. "You, whom my fatal destiny drags with me ——"

"Poor child, my weakness is the cause of your ruin—not to abandon me, you have rejected safety, still lying within your grasp. Alas! at my age strength and courage fail—without reluctance an old woman's life can be sacrificed ——"

"And think you that I would consent to remain alone in the world—to see you perish beneath my eyes, without sharing your lot?" quoth Andree with enthusiasm.

"You have before you a happy future, while I ——"

"Speak not thus!" entreated the girl, turning aside her face to conceal tears.

"I well know that Mornac will lament me, and your dear godmother likewise—poor woman! what will become of her? And when I think that she must see our boat drawn by the current!"

At this suggestion Andree could not restrain tear-drops.

"No," exclaimed Madame Mornac with animation, "God will not suffer us to perish in this manner! He will send us a preserver—He will perform a miracle ——"

"Already did He so upon the beach at Biville," rejoined Andree in a feeble voice.

Then her eyes half closed, and her thoughts recurred to that past vanished like a dream. She evoked the cherished image of Jean, as he had appeared to her beneath the cliff, pale, with lips compressed and eyes of fire, extending a hand to tear her from amid raging waves.

Madame Mornac preserved silence, as if through fear of disturbing the girl's final meditation. She was likewise resigned, but her eyes followed the river's course in the faint hope of discovering a chance for salvation.

The situation changed. The banks lowered progressively, and upon the right hand wound the river course leading from Schauffhausen to the falls. The Rhine, less contracted, flowed less rapidly, and beneath its blue waters, clear as crystal, glittered huge white rocks. Madame Mornac, attentively watching the bank-side, perceived two or three travelers jogging peacefully along, knapsack upon back, and staff in hand. Soon she saw them stop, raise their hands heavenward, and take to flight with all speed. She thought not to cry out to them, comprehending the inutility of so desperate an attempt—only she inquired of herself the cause for their running. Evidently they had seen the boat and knew the fate awaiting it. Consequently, did they hope to save it, or would they avoid sight of the catastrophe?

Suddenly the landscape enlarged, and before them the unfortunate females saw arise the arches of a bridge. The Zurich Railroad boldly crossed the Rhine and lost itself upon the left bank within a tunnel. Madame Mornac then remembered that the piers of this daring structure were erected within a very short distance of the falls. She had walked thither the day previously, and for a long while had admired the effect of the waters, beating with fury against the foundations of the viaduct, as if the historic river was in indignation against engineers for imposition of this burden. She was, consequently, conscious that, within one or two moments further all would be finished, and nevertheless a gleam of hope crossed her mind. The boat might drift against the piers; hands might grasp upon rings inserted in the walls; a rope might be dropped from the top of the bridge. All these conjectures were irrational; still, in the firmest hearts, hope lives to the moment of death.

Madame Mornac touched the girl's arm, absorbed as she was in thought, and gently said:

"Andree, prepare yourself."

"To die—oh! I am ready," simply said the young lady.

"No—we must strive to live."

Andree sadly shook her head, and with her finger pointed to the cataract whence arose mountains of mist. An eddy caught the boat, and darted it like an arrow towards the middle arch.

Upon the bridge clustered some terrified spectators. They vented exclamations yet endeavored not to succor the skiff, and, in fact, attempted nothing. The arch was cleared as by a lightning-flash, and the boat plunged into the rapids formed by the Rhine prior to going over the falls. The water suddenly lessened in depth, sharp rocks projected their points above the surface of the stream, and sudden and violent shocks assailed the frame work of the cockleshell.

Andree, desirous of facing death with boldness, glanced upon the terrifying picture of the falls.

The river separates itself into two immense sheets divided by an enormous vertical rock, arising giant-like amid whirlwinds of spray. The mist surmounting the abyss joins an aureola to that isolated reef, washed at the base by the surging waters, still with sides by nature sown with humble plants, trembling before the wind over the edge of the precipice, and upon that day gleaming in the light of a morning sun whose rays gilded the wave-worn crest of that audacious rock.

Andree for a last time gazed upon the blue vault of heaven and upon the verdure of Spring, and then knelt in prayer.

A miraculous chance among chances had kept the boat in the middle of the river. Hurled from one rock to another, it finished by being thrown directly into the water course leading straightway to the reef dividing the cataract into two unequal sheets. The largest falls to the right and upon that side the water flows with reduced strength. On the left, on the contrary, the Rhine pours with incredible violence, being hemmed between the pyramidical rock and the steep bankside, down which means have been found to construct a wooden staircase for the use of tourists desiring to view the falls close at hand. The midrock is accessible from below—that is to say, through embarking below the cataract it can be reached, providing the helmsman steers exactly between the two masses of descending water. A boat daily makes this journey, not over-dangerous in the point of fact, hence the most timid sight-seekers hesitate not to enjoy, without serious risk, the pleasures of braving the formidable eddies of the stream. Consequently, during fine weather, there can be observed upon the summit of this haughty rock divers Britons armed with white parasols. But, although the enterprise be practicable from the lower side, no one has been venturesome emough to attempt it from up stream. The boat, which might have the unexpected luck to be carried directly to the rock, would soon be seized by the current and wafted to the gulf beneath.

While the girl prayed, huddled at the bow into a heap, Madame Mornac gazed with wandering eyes upon the mass of black towards which the Rhine was bearing them with dizzy velocity. Amid emergent circumstances the brain acquires an unaccustomed promptitude in conception, and the poor woman instinctively imagined her ability to fasten herself upon rocks suspended between the two abysses. Was this a delusion? She imagined she saw through the mist enveloping the base of the rock a man standing erect upon the most advanced point of the wet promontory, apparently extending his arms towards the unfortunates adrift. Madame Mornac arose and made an instinctive movement towards rushing to meet him, when a frightful shock overturned her. The boat had struck against the rock, and a wave half swamped her. A few seconds more and the wave, bearing the frail bark aloft, would have carried them over the cataract into the depths below. Andree closed her eyes to meet her death. Almost immediately she experienced the singular sensation of a cold touch spreading over her cheeks. At the same time she heard a harsh sound, and it appeared that the boat, in place of capsizing, gently advanced, scraping against solid soil. She believed this to be the last stoppage of the fragile shell, suspended over the cataract's edge, and she murmured Jean's name, when a couple of brawny arms encompassed her waist, and deposited her upon dry land. A sensation of relief accompanied the knowledge of this act, and before it passed away the girl swooned.

Upon resuming consciousness, the first face meeting her eye was that of Madame Mornac. The worthy matron was kneeling at Andree's side, rubbing her hands while uttering confused ejaculations.

"Where am I?" inquired the girl in a weak voice.

"In safety, my dear child, in safety. But for this gentleman, coming in the nick of time, we should have been both at the bottom of the Rhine."

Andree upraised her eyes, and perceived a man standing behind Madame Mornac. He was leaning against the rock with arms crossed, and, instead of advancing towards those he had preserved, he remained motionless and in silence. His costume was no less strange than his attitude, for he was almost entirely enveloped in his military cloak, whose hood, thrown forward, covered his face. The boat, drawn from the water, lay half overturned upon the slippery rocks forming the base of the reef. A long rope, terminating in a grappling-iron, which had fastened itself to the bow of the skiff, dangled at the stranger's feet. It was evidently a machine by him employed with an uncommon vigor and skill in execution of this difficult rescue. The skiff had been caught by a firm iron hook at the exact moment of touching bottom, and been drawn high and dry before the current could waft it afloat.

A similar piece of dexterity could not have been effected without providential intervention, inasmuch as a lapse of ten seconds constituted, perchance, the entire time possible for the work of preservation. Madame Mornac herself, noticing everything, since she was gazing upon the rock at the moment of landing, could scarcely imagine her protracted existence among the living. Still, with her ardent temperament, she was not a woman long to remain in uncertainty, and instantly, upon perceiving Andree resume consciousness, she raised herself and ran to her preserver.

"Ah! monsieur," she said impetuously, "I have not as yet thanked you—you must forgive me—at my age our heads easily swim—and I was so frightened on account of—not myself—but this dear girl."

While speaking with more than customary volubility, the worthy lady attempted to seize upon the hands of the stranger, but he obstinately concealed them beneath his cloak.

"Well," she exclaimed, "I must embrace you!" She opened her arms to fall upon his neck, but the man avoided the accolade, and resumed his meditative attitude.

Andree watched this incident, and to the sensation of terror succeeded quite another sentiment. This man, to whom she was indebted for her life, and who declined an exposure of his features, had generated within her an indescribable curiosity. Her imagination, overexcited in consequence of the terrible shocks she had experienced, represented him as Jean of the Cliffs under this eccentric disguise; and nevertheless she believed him to be dead, for over six months no one had received intelligence concerning the hermit of the Black Stone. However, she was in no condition to reason, and her heart beat so strongly as to prevent her articulating a word.

"Your name, sir, your name, I beg of you?" resumed Madame Mornac with an ever-increasing vehemence.

"It is useless, madame," said the stranger.

"Ah! it is not he," murmured the girl, "I should recognized his voice."

"How?—useless?" exclaimed the notary's wife. "But I must know it so that I myself, my husband, my ward, her godmother and the rest of us will spend our lives in testifying our gratitude, our admiration, our affection ——"

"I am a stranger, and am about to leave the country—to-morrow, perhaps," stammered the man in the cloak.

"Ta! ta! ta! Those are pretty reasons for refusing the friendship of two poor women whom you have saved from an abominable death! In the first place, we will take you back to the cottage inhabited by us near the gate at Schauffhausen."

The stranger held his peace, but it was plainly perceptible that Madame Mornac's proposition was not acceptable to him.

"We see, sir, you do not care about it, in fact! Now, do you think we are going to suffer your leaving without our knowing at least to whom we are indebted for our lives? Mornac would never forgive me. That's my husband. Stay, I am not like you and will give you my name, that of an ex-notary of Paris, the best man in the world, who will receive you with open arms."

The stranger hesitated before making a reply, and finally answered with marked embarrassment:

"My name will teach you nothing, madame; yet I am deeply touched with the kindness shown by you, and I will ever preserve the memory of it."

Madame Mornac commenced to fail to appreciate the singular obstinacy of her nameless preserver, when suddenly an idea crossed her mind.

"We are rich," quoth she, "very rich, and Mornac will present cheerfully one-half his fortune to the man preventing him from being a widower."

The good lady conceived the stranger's costume not to be indicative of opulence, and consequently thought that he might prefer a recompense in coin to words of gratitude; but her expression of sentiment produced an effect diametrically opposed to that she had intended.

"I am obliged to leave, madame," dryly said the stranger. "The boatmen bringing me hither await me at the base of the rock. I will notify them, and after they have taken you upon shore they will return in search of me."

"But, sir, I did not desire to offend you," said Madame Mornac in a voice of emotion, "and God is my witness that I did not intend to discharge my obligation with money ——"

This singular dialogue occurred upon a narrow platform, overlooked by the verticle rock, and incessantly washed by the waters. Andree, who had not participated in it, had not lost a word, and upon the recovery of her senses she arose with the intention of conjoining her entreaties with those of Madame Mornac.

"And will you likewise refuse me?" said she, tendering her hand to her preserver.

The stranger made a gesture as if to clasp it, but he restrained himself and retreated leisurely as far as the entrance to the staircase cleft in the rock to allow tourists access to the platform.

"I will send you the boatmen, mademoiselle," he said with an inclination of the head.

After which he disappeared behind the rock. Madame Mornac was prompted to run after the singular personage escaping thanks through flight, but Andree retained her.

"He will return," she observed. "It is impossible for him to leave us in this manner."

"Was ever a like original seen?" resumed the notary's wife, lifting her hands to Heaven. "To save people and then to leave them in the lurch! It is incredible!"

"Perchance he fears being obliged to delay an important journey. He said he wished to leave to-morrow, and ——"

"He a tourist! In faith, he has slight appearance of one in his monk's dress! And, moreover, what was he doing with rope and hooks? Of a verity, my dear Andree, I am tempted to believe we are dealing with a lunatic."

"Oh! madame!" said the girl in a tone of reproach.

"In fact you are right; what I said was very bad, and I would do penance in joining with you to thank kind Providence, for we can well say that this had been a second miracle in our favor."

This allusion to the incident on the cliff at Biville went straight to Andree's heart. She had not as yet renounced all her fancies, yet she dared not avow to Madame Mornac that an instant since she had entertained a hope of rediscovering Jean de Monville beneath the mysterious stranger's cloak.

"And since," continued the worthy matron, "our preserver takes such pains for concealment, it is my duty to rediscover him. Schauffhausen is not a large place, and when I have ransacked all the hotels —— Moreover, while I think of it, the boatmen ought to know him, and can tell us where he lodges. Stay! here they are!"

In fact, two men turned the rocks and advanced, caps in hand.

"Well, my good fellows, you are going to take us ashore, are you not? I am in a hurry to set foot upon solid ground."

"Certainly, madame," said the more aged of the two. "Still—no—I can hardly believe it ——"

While speaking, he alternately glanced upon the ladies leaning against the rocks and upon the boat stranded at their feet.

"Ah! we thought we should have perished," quoth Madame Mornac.

"For forty years I have been hereabouts, and I have never seen the likes of this. The last going over was a young man of Dacksew, a neighboring village, whose boat touched the rock; but the current carried it off and threw it like a feather over the Grand Fall."

While the boatman was relating this incident, which cast a cold shudder over Madame Mornac, his companion picked up the rope and grapple. The men then entered into a long conversation in German; but it was not difficult to perceive that they were exchanging comments upon this remarkable rescue.

"Then it was the foreign gentleman who threw you this hawser?" asked the elder in astonishment.

"How! he has not told you!" exclaimed Madame Mornac.

"Well, yes; he was in too much of a hurry to go."

"To go! But he is below in your boat, I suppose."

"Not at all. He jumped into a boat which some Englishmen from the Hotel Schweizhoff had left, and started all alone, saying that there were two ladies above for us to take ashore. We didn't understand, seeing that people don't land here, as you can well imagine, and during the two hours we were below we had seen nobody come ——"

"Let us start! Lead the way! I want to overtake him!" exclaimed Madame Mornac excitedly.

"Oh, he's ashore by this time."

"You at least know him? His name?"

"That is to say, he hired our boat last week, and every day, at daybreak, we bring him here. He remains two hours, three hours, or thereabouts; but when he sees, from a distance, a boat coming, he descends rapidly, and we carry him ashore."

"Great heavens! what can he be doing, perched for entire hours upon this rock ——"

"That, madame, is too much for me to say. He is seen clambering with his rope and hooks to the summit of the rock and afterwards leaping upon the stones projecting and into the water, and I can answer for it that not to slip into the current needs a sound foot and a sharp eye."

"But that is foolhardiness!"

"At other times he carries a portfolio and draws, and it is rumored hereabout that he was an engineer, making plans for the French army in case of war—but that's all stupidity."

"Then he is a Frenchman?"

"I believes so, although he speaks German."

These details so interested the ladies as to cause forgetfulness of the intense sensations they had experienced.

"The accident must have been seen," resumed the boatman, "for the railroad bridge is covered with people."

In fact, heads of curiosity-seekers protruded over the parapet, and groups were forming upon the high-road skirting the right bank. The sight of them suggested to Madame Mornac's mind an impression that her husband might be mixed up among those gossiping crowds. The notary had left the cottage at an early morning hour, and his walk would bring him in direction of the falls. It would be cruel to prolong his agony.

"Come, friend, you can tell the balance as we go along," said the worthy lady, taking Andree's arm.

The boatmen hastened to show the way, lending an arm to assist in descending the slippery steps leading to the level of the Lower Rhine. Simultaneously with their assuming seats in the boat, another skiff touched the shore at the foot of a mill erected by the side of the Grand Fall, and a man leisurely landed.

"It is he!" quoth Andree, perceiving him to move away with rapid strides, and then to disappear among the trees on the bankside.

"Yes, mademoiselle," responded the boatman. "He is going home, and we shan't see him until to-morrow morning."

"Home!" exclaimed Madame Mornac. "Do you mean the large hotel above there?"

"No. He lodges with a countryman a good mile hence."

"Very strange! there must be some mystery in his life ——"

"Oh! the mystery is easy to imagine," interrupted the boatman as he grasped his oars.

"Will you tell it me, friend?"

"I've only time now to go through these whirlpools, and I must explain, madame, that, although there is little danger, I must still pay attention."

The boat progressed like an arrow, still rolling in such a manner as to induce the belief of being upon the ocean in a strong breeze. Andree turned around, and, in uplifting her eyes to view the cataract, comprehended the terrible danger through which she had passed unscathed. The water avalanches, descending with a noise of thunder, conveyed the impression of the most frightful of deaths.

"Here!" said the boatman when the skiff had reached a certain distance from the falls. "Now we have nothing more to do than to row at ease."

"Then why does this stranger lead so curious an existence?"

"It is visible in his troubles, madame, and I even have an idea that life is a burden to him, making him seek dangers in the hope of ending it. Moreover, it is easily understood."

"Why?" inquired Madame Mornac, astonished.

"Why? Have you not, then, seen his face?"

"No!"

"Ah! the hood?"

"He wore it constantly over his head."

"With us too—all the same. There are moments when he forgets—and I have seen enough to know what that sorrow is."

"Speak! in Heaven's name, speak!"

"Well, madame, the poor gentleman has not the face of a human creature."

"What are you telling us, friend?" said Madame Mornac, seemingly incredulous.

"As true as I am named Franz Stapler, and that I have served in the Foreign Legion in Algeria, it sends a chill over you to look at him only, and if this young lady should see his face she would die outright from fright."

"Bah! ugliness is not a vice, and the man saving us will ever appear beautiful in my eyes."

"Oh, madame, you cannot imagine what he is actually. Stay! it has become already known in the canton, and the countrymen have given him a German surname."

"Give us it in French."

"They call him Death's Head!" responded the boatman, lowering his voice.

TO BE CONTINUED.

A WOMAN entered a crowded street-car the other day, and for a moment or two no one offered her a seat. Then a fat man, affected with the asthma, beckoned to her and said: "Madam, please take—take"—(cough, cough). She stood there waiting for his seat, and as soon as he was over his coughing fit he concluded: "Madam, please take care and not step on my sore foot." The look she gave him was appalling, but all the rest saw the joke.

IT IS SINGULAR how men who cannot obtain a living from their own business understand so well just how their neighbors' business should be conducted.—*Whitehall Times.*

SCENES FROM POPULAR PLAYS.

PIRATES OF PENZANCE.

Our sketch represents a scene in the second act of Gilbert and Sullivan's popular opera. Frederic, the once pirate's apprentice and now an army officer, has informed Mabel his betrothed that he must leave her and rejoin his former comrades, impelled by a sense of duty to serve out his time which ends with his twenty-first birthday. He having been born Feb. 29 the pirates claim him until the year 1940. Mabel is bidden adieu by her betrothed, who vows to return and redeem his promises at the end of his quadrupled years of apprenticeship, and she answers regretfully in the words of the song,

"Oh! leave me not to live
Alone and desolate.
No fate seemed fair as mine,
No happiness so great!
Fal-la! fa-la-fa-la!

BILLIARDS.

A TOURNAMENT OF HEAVY EXPENSES.

In stating last week that the Collender tournament of 1879 made a little money, instead of losing any, we relied too much upon popular report, as well as upon the fact that two or three of the houses showed between four and five hundred dollars in the box-office, which was quite a fair showing for Tammany Hall, the recent tournament having had no better house there than $171. We had also understood, in common with professional people, that the expenses of the Collender tourney were light. We now find that they were so heavy that, divided among the twenty-eight games called for by the presence of eight contestants, they amounted to upwards of one hundred and fifty dollars per game! This resulted largely from the fact that there were five prizes among eight players, the highest being $1,000, while in the recent tourney there were but four prizes among ten players. In the Collender tourney of 1879 the prize-money was seventy-one dollars and a half to a game, and in that of last month it was about fifty-five dollars and a half. The expenses of the 1879 tourney were $1,643.74 above the receipts, which averaged within a fraction of eighty-six dollars for every one of the thirty games played therein, while the recent tourney averaged about sixty dollars for every one of its forty-eight games. As matter of fact, while no other tournament in this city has lost anything like so much as the one just held, none of the last three tournaments here has covered expenses.

STRAY SHOTS.

*** In Philadelphia on Nov. 29 James Lyle of Boston was beaten by a score of 300 to 278, straight three-ball game. The winner was Edward McLaughlin, champion of Pennsylvania at both the straight game and cushion-caroms. The average was eight and a half.

*** A billiard-player of this city offered on Nov. 30 to take one-half of George F. Slosson's stake if he would challenge Joseph Dion to a bout at cushion-caroms for five hundred dollars a side. Slosson declined, on the ground that he does not wish to play that game outside of his own room, and plays it there only occasionally as practice, with the view of drawing himself away once in a while from the soft stroke needed at true billiards.

*** Eugene Carter on Nov. 30 suddenly made up his mind to go West, and that night he started for Cleveland, O. He contemplates going as far as Denver, Col., at least, and will make his trip a professional one.

*** A correspondent calls our attention to another illustration of the jug-handleness of cushion-caroms, which were originally advocated on the ground that contests at it had necessarily to be pretty close, if the players are of anything like presumed equal skill. In Philadelphia, at the opening of a room, McLaughlin recently defeated Estephe (winner of the roomkeepers' tournament at this game last Spring) by 100 to 48, Bullock by 100 to 52, Bird by 100 to 54, Palmer by 100 to 57, and Hunter by 100 to 62.

*** Harry Warren has left Pittsburg, Pa., where for some time he was interested in a room, and has returned to Detroit, Mich. The Detroiters think that as a billiard-player he has made great progress since he has been away from them. He has got so now that he can run a hundred or more at the straight three-ball carom game.

*** On Dec. 5 the National Billiard-players' Association held its thirty-ninth monthly meeting. It took place at Chris Bird's popular room, corner of Ninth and Walnut streets, Philadelphia.

*** Heiser has changed his mind, along with others. He says that he did think that cushion-caroms would be the game in future, but since the tournament he is of the opinion that the public won't have it. One of the daily-paper reporters who hoisted the sign of "Pre-eminent Billiards" at the head of his reports says in private that the game is at least ten years too soon, if it will not be too soon forever. *The New Orleans Democrat*, which started out with the cry that "cushion-caroms is pre-eminent billiards," that "it will interest an audience to far greater extent than the old-fashioned game," and that it is "billiards pure and undefiled," was staggered at the outset by the fact that in the New Orleans tournament "Bachemin, who was regarded as a sure winner, was beaten by Bartley," and that Coste, who was "a favorite at the rate of dollars to cents," managed to pull through by but four points against Bartley. Now that in the progressing tournament the veteran Quade has been unable to beat Bachemin—and heretofore cushion-caroms have worked well for veterans, *vide* Victor Estephe and Joseph Dion—now that Zachringer has beaten Bachemin by 150 to 62, and now that Abrams has beaten Quade by 150 to 81, *The Democrat* proceeds to beat a partially dignified retreat by arguing that "the uncertainty of cushion-caroms adds greatly to the interest of the game" (spite of the fact that that very uncertainty killed the New York tournament), and that "cushion-caroms is the coming game, for the very reason that results are uncertain!" On the other hand, Col. J. H. Walker, proprietor of Crescent Hall, that city, is reported as contemplating to hold a tournament in his place this month—the game to be not cushion-caroms, but the straight three-ball, with the addition of the straight four-ball.

*** W. P. Marshall of Boston has projected a cushion-carom tournament for his room, the Grand Union. He offers one hundred dollars in prizes, together with an emblem for the winner-in-chief. An entrance-fee of five dollars is exacted, and he hopes to have at least ten entries. No better game for players of low speed could well be chosen than cushion-caroms, which the bulk of players resort to from necessity. In consequence of their inability to accurately play draws, spreads, long follows and the nurse, the average player's game is three-fourths cushion-caroms even when he is at work at straight billiards. Cushion-caroms are a mistake only when an admission-fee is charged to witness tournament-playing or even a match contest between two men who are not quick in style.

*** The Bayard House, Dover, Del., attained last week to the dignity of acquiring a billiard-room. It has two Collender tables.

*** Dion and Schaefer played at the opening of the room in the Hoffman House, this city, Dec. 3. Schaefer won at straight rail. Dion let Schaefer beat him.

*** Poughkeepsie, N. Y., is to have a large room full of Collender tables.

*** Yolle, the great cue-maker of Paris, is dead. He was a veteran, but never lagged superfluous. No one else could make cues like his, it was thought.

THE TOURNAMENT.

The Lessons an Analysis of the Playing Teaches.

The table promised last week we now give, thus completing the record. It shows the victories and defeats of every player—by whom he was beaten and by how many points he was beaten, as well as his best run and his average in every game, together with the number of times he made nothing in every game and the number of times he counted but once in an inning. In the first line opposite his name (in the perpendicular column) are his total score and his highest run against the player whose name heads the horizontal column; in the middle line are his ciphers and his units, the ciphers coming first; and in the third and last line is his average in that particular game, his highest average of all being in heavy figures, as also his highest run of all. Thus Carter, for example, had twenty ciphers and thirteen units in scoring a total of 154 points against Dion, his average being 2.34-60, while his best run was 27, which he had also made in beating Gallagher. Carter's best average was 4.20-45, made against Heiser. Carter was the only player to duplicate his highest run, and Slosson the only one to duplicate his highest single average — 5.5-39, made against both Daly and Sexton. We have from time to time pointed out that in connection with this tournament many things were seen that were never before witnessed in billiards; and it would be doing our close analysis injustice were we to fail to call attention to the fact that, in the first first-class tourney in which any player who had lost two games got first prize, but one contestent made a losing average that was superior to any winning average of his. Losing averages are not records; and we have frequently had to appease the anger of players to whom we have credited no average, simply because the averages they had made in losing were really made by their opponents, rather than by themselves. It is so rare a thing for there not to be at least three or four losing averages that are higher than the same players' winning ones that we regard Wallace's 3.26-56 against Sexton as unique. It just manages to beat Wallace's best average of record—3.26-58—made against Gallagher.

	Dion.	Schaefer.	Slosson.	Morris.	Wallace.	Daly.	Gallagher.	Carter.	Sexton.	Heiser.
Dion.		20-12 20-15 2.34-73	20-4.5 11-7 4.12-47		20-12 10-9 3.23-56	20-17 18-10 3.11-53	20-17 18-10 3.1-60	20-13 14-11 3.17-61	20-19 15-13 3.13-59	20-17 14-11 3.17-61
Schaefer.	194-25 27-19 2.45-73		99-18 25-11 1.60-50	20-6 20-26 3.8-64	20-3 14-5 4.1-58	20-12 10-9 3.23-56	181-23 34-4 3.7-58	20-13 14-11 3.17-61	20-19 15-13 3.13-59	20-17 14-11 3.17-61
Slosson.	132-28 16-10 2.36-47	20-19 9-7 4		20-17 18-7 2.44-46	20-15 19-10 2.66-67	20-20 20-18 5.0-39	20-19 18-10 3.26-57	20-15 17-4 3.41-68	20-20 19-15 5.0-39	20-17 14-11 3.17-61
Morris.	99-18 21-5 1.31-48	196-14 16-17 3.4-64	20-37 7-7 4.16-46		20-17 25-8 3.2-66	20-22 16-14 3.17-61	20-17 13-11 3.26-58	196-23 24-15 3.24-72	191-20 21-10 2.46-56	20-17 14-11 3.17-61
Wallace.	125-12 22-13 2.1-56	99-22 14-7 2.17-41	20-15 17-10 2.66-67	20-17 25-8 3.2-66		174-25 21-12 2.44-66	181-23 34-4 3.7-58	20-13 14-11 3.17-61	20-19 15-13 3.13-59	20-17 14-11 3.17-61
Daly.	300-31 17-4 3.36-55	157-17 17-7 2.61-63	125-18 11-4 3.13-31	167-16 25-7 2.67-60	172-25 22-4 2.57-69		170-19 16-4 3.4-4-59	196-23 24-15 3.24-72	191-20 21-10 2.46-56	20-17 14-11 3.17-61
Gallagher.	300-249 17-14 3.23-39	200-19 14-5 3.20-60	196-18 19-4 3.25-56	20-6 20-26 3.8-64	20-12 10-9 3.23-56	20-17 18-10 3.11-53		20-13 14-11 3.17-61	20-19 15-13 3.13-59	20-17 14-11 3.17-61
Carter.	154-27 3-13 2.34-60	66-14 11-5 2.20-52	196-22 14-5 3.2-53	20-33 20-26 2.28-69	199-13 19-10 2.66-67	20-23 6-7 5.0-39	20-19 18-10 3.26-57		20-18 17-4 3.41-68	20-17 14-11 3.17-61
Sexton.	139-16 24-7 2.15-60	67-11 16-11 1.28-39	172-25 16-11 2.54-59	20-3 20-5 3.32-56	174-25 21-12 2.44-66	20-22 16-14 3.17-61	20-20 24-6 3.14-62	196-23 24-15 3.24-72		191-263 17-14 3.26-56
Heiser.	100-10 22-11 1.52-57	178-16 15-13 2.52-63	200-16 18-9 3.11-53	152-15 22-9 2.80-66	199-13 24-11 2.33-53	20-17 32-16 2.7-57	20-17 13-11 3.26-58	20-17 24-15 3.24-72	20-17 20-8 3.26-56	

The subjoined table relates only to runs of double figures. It will be seen that while Slosson made eight more such runs than anyone else, they did not yield him as much, by just eight points, as those of Schaefer, whose average to a double-figure run was 17.10-43 points against Slosson's 14.19-51. Gallagher made thirty-nine runs of double figures, which aggregated 588 to the 344 of Heiser's twenty-six double-figure runs; yet, while Heiser never made a better run than 18, and Gallagher made seven from 19 to 29, the latter's average to a double-figure run was but little better than Heiser's—or 14.12-39 to 13.6-26. Another curious feature is shown by this table. Slosson and Heiser are popularly regarded as nursers. The grand-averages of these two represent the two extremes in this tournament. Slosson is regarded as the stronger around-the-table, and yet his grand-average is but about forty per cent. better than Heiser's, while his nursing, as represented by the double-figure runs, is one hundred per cent. better, whether we take the number of such runs (51 against 26) or their aggregate (733 to 344); but in the average size of the runs, oddly enough, there is but little difference, Slosson's being but 14½ to Heiser's 13¼. While four of the contestants were unable in at least one of their games to make more than one double-figure run, Dion and Daly never made fewer than three in a game, and Dion never made more than six such runs in a game, or Daly more than five. Only three players—Slosson, Schaefer and Wallace—made eight such runs in a game, and no one else but Gallagher and Sexton made as many as seven. The highest aggregate of double-figure runs in a game was 132 by Schaefer, Slosson coming next with 131. No one aggregated 100 points in double-figure runs in a game who made fewer than seven such runs. Of the players making at least two runs of double figures in a game, Dion had the widest gap, he making no double figures against Carter from his 8th to his 49th inning. This was largely surpassed by Slosson in his tie-game with Morris, however.

	No.	Total	Average to Game.	Average to Run.	Most Runs in a Game.	Least Runs in a Game.	Greatest Agg'reg'e in a Ga'e.
Slosson.	51	733	81 4-9	14.19-51	8	3	131
Schaefer	43	741	82½	17.10-43	8	3	132
Wallace	43	622	66 8-9	14	8	1	105
Gallag'r	40	588	62	14.13-39	7	3	103
Morris.	38	557	61 8-9	15. 7-38	6	1	85
Dion.	35	535	59½	14. 3-36	6	3	84
Sexton.	37	516	57⅓	15.23-37	7	1	111
Carter.	35	491	54 2-9	14. 1-35	6	2	76
Daly.	34	326	36⅔	15.13-34	5	3	98
Heiser.	26	344	38 2-9	13. 6-26	6	1	83

The table is valuable as indicating to those who did not see the contests that, as this paper pointed out last Spring in connection with the Philadelphia roomkeepers' series of games, the nurser at one game must be the nurser at every other that admits of nursing, and that nursing must win in the long run, unless the position-player is so handicapped by limitations or restrictions whose sole tendency is to simplify billiards that there is not scope for him to attain to more than five or ten per cent. superiority over another player, which slight percentage can be so offset by the lucky rolling of balls that he may lose four games out of six and still upon the whole playing prove himself to be five or ten per cent. the superior. The exceptions in this tournament were Sexton and Heiser, the former having lost so much of his nursing power as to make his around-the-table play all the stronger, and the latter having made so much a feature of his abstract nursing as to be weak in the power to provide himself with opportunities to nurse. Dion and Sexton, it will be noticed, are about even, the one having made 535 points in 38 innings and the other 516 in one inning fewer. The average of Dion's innings added to Sexton's total would make him just about even with Dion. This is a coincidental showing, in view of the fact that Dion and Sexton are both players who have lost heavily of their heft as nursers. The "average to a game" of double-figure runs makes Schaefer, Slosson and Wallace stand out conspicuously, and Morris is not very far behind Wallace. As these five were the only ones in the race for from second to fourth prize, their double-figure work has all the more significance. Beyond all others does Schaefer stand out for the average of his double-figure runs, notwithstanding that he made but the fourth highest run. Although he made eight points more than Slosson from double-figure runs, yet he made eight fewer such runs than Slosson. The meaning of this is that Schaefer, who has always been so weak in open-table playing as to be in that out of all proportion to his other playing, is still weak; and in this tournament he proved himself the weakest of all except Heiser. The only reason a player like Schaefer could ever have been attracted to cushion-caroms was that he thought, in 1877–8, that it would strengthen his open play. It is questionable if the playing of special shots can make a billiard-player of anybody; and we think that both Carter and Schaefer would be better billiard-players to-day if, like Slosson, they had stuck to games that call for general play, instead of dabbling in cushion-caroms, bank-shots and fifteen-ball pool, as Schaefer has done, and in three-cushion caroms and bank-shots, as Carter has done. Slosson, though he is a nurser of conspicuous excellence, and profited almost as much as Schaefer from double-figure runs, showed his better general play in the tournament when no nursing was possible. That is, while he used up only 210 innings in 439 in making either one carom or none at all, Schaefer used up 251 out of 506. Nearly one-half of Schaefer's total innings were devoted to his doing little more than getting up, hitting his ball and sitting down again. This was to be expected of Wallace, Heiser, Daly, Morris, Carter and Gallagher, but not of Schaefer, Sexton, Slosson, or Dion. Dion did it less than anyone else, his record of joint ciphers and units being 220 out of 519 innings; and Slosson's, 210 out of 439. the others' were: Schaefer, 251 out of 506; Sexton, 264 out of 517; Daly, 263 out of 539; Morris, 271 out of 539; Carter, 272 out of 541; Wallace, 273 out of 542; Gallagher, 285 in 574; and Heiser, 316 in 594.

About all of the leading players had, at one stage or another, five consecutive innings without counting; and to some this happened several times. The ones who played longest from the start of a game without encountering a cipher were Slosson, who in his game with Daly got none until his seventeenth inning, and Daly himself, who in playing against Gallagher met with none until his fourteenth inning. Gallagher had the greatest number of ciphers (39) in any one game, and Heiser the greatest aggregate (204). The fewest ciphers in any one game fell to Slosson, who made but 6 against Daly. The next fewest in a winner's score were Schaefer's 8 against Carter. The fewest units were Schaefer's (one) against Carter and Slosson's (two) against Sexton.

The average of ciphers to a game was for Dion, 15; for Slosson, 15 2-9; for Schaefer, 17½; for Morris, 18 2-9; for Daly, 18 7-9; for Carter, 19 1-9; for Wallace, 19 2-9; for Sexton, 19⅘; for Gallagher, 20 5-9; and for Heiser, 22⅘. There is but very little difference between Dion and Slosson, the latter, with twice as many games lost as the former, having had but two more ciphers (some scores give them the same, 136 each, but we make Dion's 135 and Slosson's 137). The difference between Dion's and Slosson's ciphers and Schaefer's and Sexton's is quite marked, but Heiser's and Gallagher's make the contrast more marked still. Dion had a cipher in about every 3¾ innings of his, Slosson in about every 3⅕, and Schaefer in about every 3½. Heiser, who represents the other extreme to Dion's, had a cipher in about every 2 9-10ths innings that he played. In this view of it, there is not so very marked a difference between any two of the players—not even Dion and Heiser, although one had about seventy more ciphers than the other.

Apart from the fact that the tourney showed cushion-caroms to be possibly a good one for Halfbreeds, but certainly a bad one for Stalwart players, a striking feature was that not a style of game in which the average of the playing was but about three points to the inning, and the best run but a little more than one-fifth of the total score, so many contestants were beaten from 70 points to 133 in 200. Worse defeats have not occurred at straight-rail even when the victors have scored about four-fifths of the game in one inning. That players like Schaefer and Sexton were unable at times to reach their second string is of itself, to say nothing of the heavy defeats administered to Wallace, Morris, Carter, Heiser, Daly and Slosson, ample proof that cushion-caroms contribute nothing towards insuring such contests as are calculated to bring victory to the superior player. Not only can these cushion-carom games be extremely one-sided, but they also show a disposition to continue so; for in but one or two of the forty-eight games here last month was that player beaten who secured a lead of thirty or forty points at any time before reaching the last fifty. The spectators had to sit and wait for the inevitable, with no reasonable hope of a change in the relative positions of the players. The only notable exception was the game between Slosson and Heiser. The Dion-Schaefer game fluctuated towards the close, but neither had a commanding lead at any time. That Dion escaped any heavy defeat would seem to indicate, in connection with his winning first prize, that he is the superior player. It proves nothing, however. There was one other man who escaped any heavy defeat, and he (Gallagher) won no prize.

As a final table, we compare the 1879 tournament at straight-rail with respect to heavy defeats. The games in that were 600 points up, and there were several runs of from 300 to more than 400 points, besides averages ranging from 60 to not far from 90; whereas in the latest tourney the high averages ranged from but about 4¼ to 6¼. Slosson, who made the bulk of the highest runs in the tournament of 1879, made a grand average (upwards of 37) that was almost as high as the best run in the recent tourney, and yet in 1879 there were but seven players beaten by one-half of the game or more. Slosson beat Garnier by 255, Sexton by 513, and Rudolphe by 506, his runs against these three opponents respectively being 403, 441, and 270 and 117; Garnier beat Daly by 283 and Heiser by 315, the winner's best runs being 220 against Heiser and 170 and 103 against Daly; and Schaefer, who ran 311 and 140 against Daly and 376 against Heiser, beat the former by 532 and the latter by 267. In the tourney just closed there were six players beaten one-half the game or more: Slosson, who ran but 28 against Sexton and but 19 against Schaefer, beat the former by 133 and the latter by 101; Dion, with a run of 33, beat Morris by 111; Carter, with a run of 19, beat Heiser by 108; and Schaefer, running 28 against Wallace and 35 against Carter, beat them respectively by 101 and 111. As further showing that those restrictions upon play which are popularly supposed to increase the difficulties of billiards and make victory all the more certain for the superior player do not do either, let us compare the tournament at the Champion's Game, which system of play in reality but simplifies billiard-playing by cutting down its possibilities, as is done still more at cushion-caroms. Slosson in that tourney beat Schaefer by 189 and Garnier by 238; Schaefer beat Garnier by 210; Sexton beat Garnier by 171; Daly beat Carter by 240 and Rudolphe by 153; Garnier beat Rudolphe by 226 and Heiser by 152; and Carter beat Heiser by 204. These make nine defeats of more than one-half the game, which consisted of 300 points; but in six of these nine games the winners made runs of 147, 107, 103, 97, 87 and 84. Thus, while the showing for one-sidedness is worse at the limited-rail game than at the straight rail, it is better at the latter, in view of the relative sizes of the leading runs, than at cushion-caroms.

A BEAUTIFUL REVOLVER FREE!—In order to introduce their mammoth literary paper, *The Household Journal*, Messrs. E. G. Rideout & Co., 10 Barclay street, New York, have secured a large stock of celebrated Blue Jacket, 32-calibre revolvers, which they offer free to anyone getting up a club, or for sale for $3.50. It is a genuine bargain, and the firm are perfectly reliable. They offer to refund the money if not exactly as represented. Read their advertisement and write to them.—*Exchange.*

"AMERICAN HOYLE," other card books and a number of works on different subjects] are advertised by Dick & Fitzgerald in another column.

SHOW NEWS.

For Latest News by Telegraph see page 614.

DRAMATIC.

Continued from page 623.

MR. AND MRS. HENRY OSBORNE opened Dec. 5 for one week in Wheeling, W. Va.

AT THE BROOKLYN PARK THEATRE Joseph Jefferson opened in "The Rivals" Dec. 5, to a large audience. Route ahead: Philadelphia, Pa., 12, Buffalo, N. Y., 19 Pittsburg, Pa., 26—one week each. Madame Janauschek will hold the boards at the Park week of 12.

A FAIR SIZED AUDIENCE greeted "The One Hundred Wives" Combination at the Novelty Theatre, Brooklyn, E. D., Dec. 5. They go to Paterson, N. J., 12, Newark 13, Trenton 14, Jersey City 15 16, 17, Philadelphia, Pa., 19, one week. Next week, Annie Pixley in "M'liss."

COL. SINN'S TESTIMONIAL BENEFIT will take place at the Brooklyn Academy of Music Dec. 9, afternoon and evening. At the matinee the company from the Bijou Theatre, New York, will sing "The Snake-charmer." In the evening Daly's company will present "Cinderella at School," and Mlle. Eugenie Legrand will act the sleep-walking scene from "Macbeth."

"DEACON CRANKETT" was presented to a good-sized audience at Haverly's Brooklyn Theatre Dec. 5. Route: Worcester, Mass., 12, Salem 13, Portsmouth, N. H., 14, Chelsea, Mass., 15, Lawrence 16, Newburyport 17, Springfield 19. Robson and Crane open at Haverly's 12.

WM. HORACE LINGARD is organizing a new company in San Francisco, Cal., to produce "Divorcons," "Mankind" and "Money-spinner," and he will commence his season there Christmas-week.

A DRAMATIC TROUPE is wanted to give an entertainment at the Grand Opera-house, Newark, N. J., under the auspices of a Grand Army Post. See J. E. Robins' card.

J. P. KEEFE goes to San Francisco, Cal., to assist W. H Daly (stage-manager) in the production of "Michael Strogoff" at the California Theatre.

J. S. CLARKE, at Robinson's Opera-house, Cincinnati, played to a light business last week. He appeared during the week as Wellington De Boots, Dr. Pangloss, Jeremiah Spyder, Paul Pry and Toodles, but notwithstanding the fact that the entertainment offered was of a high order of merit, he failed to attract. He closed Dec. 3, and was followed 5 by C. D. Hess' Acme Opera Co.

NOT THE SAME.—At Heuck's Opera-house, Cincinnati, J. Z. Little in "Against the World" drew good houses for the week ending 3, when he closed. The play is the same which Little, under the title of "Roving Jack," has appeared in for several years past, and from which he claims "The World" has been taken. Brooks and Dickson, on the other hand, claim that Little has advertised his play as "The World," and for the purpose of ascertaining whether he was infringing upon their rights they sent their attorney, Mr. Randell, to Cincinnati on Monday week to witness the play and take such steps as he might deem fit to secure their rights. Randell, after witnessing the play, deemed it unnecessary to proceed further, as he stated there was no similarity between Little's drama and "The World." Hearne's "Hearts of Oak" Combination opened Dec. 5.

"ALL THE RAGE" was played in Comstock's Opera-house, Columbus, O., Nov. 30 to a moderate house. Route: Canton Dec. 7, Alliance 8, Youngstown 9, Sharon, Pa., 10, New Castle 12, Jamestown, N. Y., 13, Bradford, Pa., 14, Duke Centre 15, Olean 16, Franklin 17, Meadville 19, Erie 20, Dunkirk, N. Y., 21, Elmira 22, Williamsport 23, Shamokin 24.

THE WALLACE SISTERS Company played in Colorado Springs, Col., Dec. 5, 6; thence to Canon City 7, 8, Pueblo 9, 10, Las Vegas, N. M., 12, Santa Fe 19, for one week each.

"A CELEBRATED CASE" is billed for this week at Pence's Opera-house, Minneapolis, Minn. Miss McAllister's benefit 2 was a grand success. Nearly every seat in the house was reserved at double the usual price of admission.

COLLIER'S "Banker's Daughter" Combination No. 1 is due in Cleveland, O., at the Academy of Music, Dec. 8, 9, 10.

LOTTA closed her engagement at the Park Theatre, Boston, Mass., Dec. 3. "Bob," played during the last two weeks, filled the house every night, and the engagement altogether has been remarkably successful. This week Edwin Booth opens a month's engagement, and reference to the Monday-night house is recorded in our telegraph columns.

FANNY WOOD opened at the National Theatre, Chicago, Ill., Dec. 5, in "Fanchon." "Ingomar" was withdrawn 3, having drawn fair houses during the week.

A COPY of "Humpty Dumpty" is wanted by Ed. Gaston, who advertises.

CHARLES WILKINSON advertises that he wants to engage a second low comedian and character actor.

FORBES' DRAMATIC COMPANY opened a season of three nights Dec. 1 at Academy of Music, Minneapolis, Minn. Route from there: Northfield 5, Owatonna 6, Albert Lee 7, 8, Austin 9, 10, Hampton, Ia., 12, 13, Eldora 14, 15, Marshalltown 16, 17, Des Moines 24, 25, 26.

MUSICAL.

Change of our Post-office Box.

Recent alterations made in the New York Post-office have abolished all boxes above the number 3,796, consequently our old box 3,860 is no longer in existence. Our new box is **No. 3,758**, to which our patrons should hereafter address their favors.

"THE TWELVE JOLLY BACHELORS" COMPANY, originally billed at the Grand Opera-house, Indianapolis, Ind., for one week, closed their engagement Dec. 1, going to Lafayette, Ind., 2, Terre Haute 3, and were to have opened in Philadelphia 5; thence to Baltimore 12, one week each. Our correspondent says: "The libretto of this piece is being revised, and, I am informed, will be produced in its new shape during the Philadelphia engagement."

RICE'S OPERA COMIQUE COMPANY, in "Patience," did a good business at the Grand Opera-house, Syracuse, N. Y., Dec. 3. They played in Toronto, Ont., 5, 6, 7, and are billed in Hamilton 8, Erie, Pa., 9, Elmira, N. Y., 10, Troy 12, 13, Saratoga 14, Utica 15, Albany 16, 17.

GEORGE DENHAM, late of the Bijou Opera Co., was to have joined Ford's Opera Troupe Dec. 5 in Augusta, Ga.

COMLEY & BARTON'S OPERA COMPANY, playing "Patience," occupied English's Opera-house, Indianapolis, Ind., Dec. 1, 2, 3 and matinee.

EMMA ABBOTT'S OPERA COMPANY opened a three nights' engagement Dec. 5 in the Detroit (Mich.) Opera-house.

MAHN'S COMIC-OPERA COMPANY sang "Donna Juanita" Nov. 26, 29, 30 and matinee Dec. 3, "Boccaccio" Dec. 1, 2, and "The Mascot" 3 in the Academy, Buffalo, N. Y., to a good attendance.

THE MCNEIL FAMILY and Sam K. Hodgdon Concert Company played in Booneville, Miss., Dec. 5, Baldwin 6; thence to Tupelo 7, Verona 8, Okolona 9, West Point 10, Aberdeen 12, Columbus 13, Starkville 14, Macon 15, Meridian 16, Newton 17.

CLAUDE DE HAVEN, owing to a severe attack of rheumatism, has canceled his engagement as business-manager of the Grayson Opera Company.

THE JOSEFFY CONCERTS were announced to take place in Grunewald Hall, New Orleans, La., Dec. 5, 7, 9.

THE COMLEY-BARTON OPERA COMPANY opened Nov. 27 in New Orleans, La., to a fair house. Although extensively advertised to appear at Brooks, Conner & Norton's Theatre for two weeks, they will, says our correspondent, "open at another theatre after having sung only one week of their engagement. This is apt to prove injurious to their business, for Brooks, Conner & Norton's house is decidedly the more popular theatre of the two."

SPAULDING'S BELLRINGERS, who were in Danby, Vt., Dec. 5 and Wallingford 6, are due in West Rutland 7, Castleton 8, Fair Haven 9, Rutland 10. C. W. Johnson, motto-vocalist, joined the company Nov. 28, taking the place of Warren Richards. Business is reported good.

"LA BOULANGERE A DES ECUS" was sung in English for the first time in America, under the title of "The Bakeress Who Has Money," in the Winter Garden, San Francisco, Cal., Nov. 21, with the following cast: Bernadille, Harry Gates; Commissioner of Police, Maurice Hageman; Coquebert, D. S. Wallace (first appearance); Flammeche, H. F. Finiger; Daliat, Edward Barrett; Pacot, John Matheson; Financier, George Charles; Margot, Miss Louise Lester; Toinon, Miss Carol Crouse; Captain of the Guard, Richard Belgrave; Madame De Parabere, Ellen Allen; Madame De Fabyan, Miss M. Worthington; Madame De Phalaris, Miss Ann Smith. Our correspondent says: "The libretto has been entirely rewritten by the stage-manager, Ed. Barrett, who has infused a snap and brilliancy in the dialogue that was lacking in the original. The company perform their allotted tasks very satisfactorily, Miss Louise Lester, in particular, distinguishing herself by the ability of her singing and acting Margot the Bakeress. One peculiarity of her singing, and a commendable one, is that she never exaggerates her style or resorts to any of the petty little tricks common to vocalists to win applause. The chorus was excellent, displayed careful tuition and perfect study, and did much towards the success already achieved by this opera. The costumes are new and rich, the scenery and mechanical effects perfect, and the opera is placed on the stage in a most praiseworthy manner."

"LET IT BE RECORDED" that one opera-house manager does more than he agrees. A correspondent says: "Mr. Durand, proprietor of the palatial theatre in Stillwater, Minn., was so well pleased with the recent performances of the Fay Templeton company that he voluntarily increased their terms to that of five per cent."

C. H. ROBERTS, a well-known choir-singer of Philadelphia, was the recipient of a testimonial concert at St. George's Hall, that city, Dec. 1. Among those participating were Mrs. J. Viennot and Josie Eyles, sopranos; Fanny Keim, contralto; Paul Kirchner and George Kelly, tenors; E. Barili and J. F. Pruett, baritones; George Ford, bass; William Stoll Jr., violin; R. Henning, 'cello; Felix Schelling, piano; and Thomas A'Becket Jr., accompanist.

MARIE GEISTINGER may shortly appear in a two weeks' season of German opera at the Eighth-street Theatre, Philadelphia. Negotiations to that end are pending.

TOM E. HARKINS, the well-known basso, has been concertizing through the interior of Pennsylvania.

MR. AND MRS. LINCOLN concertized at Ristein's Hall, Philadelphia, Dec. 2. They were assisted by B. F. Yard, Albert Garren, Mrs. Dr. Ward, Master Artie and Little Flora.

THE DATE on which the Boston Ideal Opera Company will begin an engagement at the Walnut-street Theatre, Philadelphia, is Jan. 23.

"PINAFORE" was revived at the Eighth-street Theatre, Philadelphia, Dec. 3, when it was given for the first time at that house, the full cast being Sir Joseph Porter, K. C. B., Charles Stanley; Captain Corcoran, Chas. D. Herman; Ralph Rackstraw, Oliver Hale; Dick Deadeye, Jay Hunt; Bill Bobstay, Edwin Hammond; Bob Becket, J. Rodney Keenan; Tom Tucker, Lylie Bayley; Tom Bowlin, G. D Erroll; Josephine, Hattie Arnold; Little Buttercup, Theresa Newcomb; Hebe, Esther Williams. The opera was charmingly sung and acted throughout, and was beautifully placed upon the stage, the scenery and costumes being as handsome as their nature would admit of, having been prepared expressly for this revival. The auditorium was filled to its utmost capacity, and the audience was most enthusiastic in expressing its delight. "Pinafore" will be run as long as it pays. At the previous performances of the past week "A Celebrated Case" attracted largely.

THE EMELIE MELVILLE OPERA COMPANY closed its Boston engagement at the Gaiety Theatre with the matinee, Dec. 2, when "The Pirates of Penzance" was sung in a generally praiseworthy manner. Our correspondent says: "The company's artistic success in the 'Hub' has seldom been equaled, and it is to be regretted that the engagement was not more prosperous in a financial sense. The company went to Chicago. The Gaiety was closed Saturday evening, and Sunday night a concert was given by Walter Emerson, Frank Gilder and the Fairbairn family. This week, variety, as elsewhere announced. 'Forty Thieves' is in preparation."

A UNIFORMED BAND can be engaged for a circus next season through George H. Ganweiler, whose address find in another column.

JOHN C. HOWARD advertises that two musicians can be engaged. One plays tuba and double-bass and the other clarionet and E-flat cornet or alto.

THE BOSTON IDEAL OPERA COMPANY is billed at Academy of Music, Minneapolis, Minn., Dec. 8, 9, 10.

BUSINESS at the Academy of Music, Cleveland, O., last week, during the engagement of the Wilbur Opera Company, was excellent. They sang in Bradford, Pa., 5, Jamestown 6, and are billed in Erie 7, Buffalo, N. Y., 8, 9, 10, Lockport 12, Rochester 13, 14, Auburn 15, Syracuse 16, 17, Brooklyn 19, one week, Troy 26 27, 28, Albany 29, 30, 31.

AT THE GLOBE THEATRE, Boston, Mass., the Abbey company from the New York Casino sang "Les Cloches de Corneville" to appreciative and fair-sized audiences. They closed Dec. 3.

"BABY AND I" is the latest successful song published by J. W. Pepper, Philadelphia, Pa.

"BABY'S WITH THE ANGELS," a new song by W. H. Pontius, words by C. L. Pleasants, is among the latest issues. See card.

THE BOSTON (MASS.) MUSEUM had good houses all the past week, "Patience" still holding the boards. It will be sung until Christmas.

THE SEVENTH CONCERT by the Boston Symphony Orchestra occurred at Boston Music Hall Dec. 3, and was largely attended. The soloist was Emily Winant.

A CLARIONET AND ALTO-PLAYER wants an engagement. See F. M. Joslin's card.

PATTI IN BOSTON.—The first of the series of four concerts by Mme. Patti occurred Dec. 2 at Music Hall to a packed audience. Our correspondent says: "The hall had been handsomely decorated for the occasion, and every arrangement made by Manager Abbey proved successful. Patti was received with great enthusiasm; and, altogether, the concert was the most notable event that has occurred for many days in Boston musical circles. The programme was the same as that given in Brooklyn, L. I. After the concert Patti met the critics at the Brunswick Hotel, and an informal reception followed. The second concert, Dec. 5, is referred to in our telegraphic reports."

MUSICAL NOTES IN BOSTON, MASS.—The first of the four vocal recitals by Mr. and Mrs. Georg Henschel occurred at the Meanaon Dec. 5.....The O. N. Allen Concert Company sang at Tremont Temple 5.....Mattie Colby, child soprano, was heard at Berkely Hall 4. Fair house.....The Arbuckle & Colby Concert Company of New York are to appear in Music Hall 8.....Brood's cantata, "Ruth," was sung 7, with Alta Prase in the title-role.....The first concert of the season by the Apollo Club of Boston occurred 7, T. J. Toedt and Camilla Urso assisting.....The Arlington Club's first concert occurred 6, Ella M. Abbott and T. J. Toedt assisting.....Fanny Kellogg, Levy and Herndon Morsell appeared in a concert at Tremont Temple 5.

ANDIE LOUISE CARY is to sing in the Central Music Hall, Chicago, Ill., Dec. 8 under the auspices of the Slayton Lyceum Bureau. She is to be assisted by Carlyle Petersilea, pianist, and the Temple Quartet of Boston.

RICE'S "EVANGELINE" COMPANY closed Dec. 4 in the Olympic Theatre, Chicago, Ill. Route: Indianapolis 16, 17, Louisville 19, for one week; thence to Texas.

THE EMELIE MELVILLE OPERA COMPANY opened at Haverly's Theatre, Chicago, Ill., Dec. 5 in "The Royal Middy."

DICK OGLESBY'S TROUBADOURS reorganized and enlarged are now a successful feature through the Western circuit. Route: Hastings, Neb., Dec. 7, Sutton 8, Fairmont 9, Crete 10, Beatrice 12, Lincoln 13. Several instrumental and vocal performers are wanted. See card.

"BARNEY MCCOY" and "Get Away Closer" are the titles of two new humorous songs issued by T. B. Harms & Co., as advertised.

RICE'S COMIC-OPERA COMPANY in "Patience" opened at the Grand Opera-house, Toronto, Ont., Dec. 5, for three nights and one matinee.

THE EMMA ABBOTT OPERA COMPANY occupied the Grand Opera-house, Cincinnati, last week, and attracted large audiences, standing-room being in demand each night. Miss Abbott benefited Dec. 2, when she sang Lucia.

THE COMLEY-BARTON OPERA CO. in "Patience" opened at the Opera-house, Louisville, Ky., Dec. 5, for one week.

STRAKOSCH'S OPERA TROUPE filled a highly successful engagement of four nights at Academy of Music, Baltimore, Md., closing Dec. 1. "Traviata," "Aida," "Linda," and "Trovatore" were presented. She went to Washington, D. C., 2.

MLLE. LITTA, assisted by Miss Hattie McClain, Nellie Bangs, H. L. Cleveland, Montrose Graham and John Skelton, under the local management of J. Bradley Adams, appeared in concert at Lincoln Hall, Washington, D. C., Dec. 5, to a large and enthusiastic audience. They appear in Philadelphia 8, Wilmington, Del., 9.

MISS BLANCHE ROOSEVALT, assisted by Mr. Fritsch, Signor Lencioni and Messrs. Case and Hasselbrink, will concertize in Washington, D. C., Dec. 12.

CHAS. H. JARVIS, the well-known piano-player of Philadelphia, gave, at the Academy of Fine Arts, that city, Dec. 3, the first of a series of recitals on his favorite instrument. It was his first appearance for two years, and he was warmly greeted by a large audience. His principal performance was Raff's duo concertante in A major, in which he was assisted by Rudolph Hennig. *Solus*, Mr. Jarvis played a group of five short compositions by Thalberg, and one of six by Liszt. Rudolph Hennig, in addition to the piano duet with Jarvis, played a violoncello solo by Bach and one by David Popper. The concert concluded with Hummell's exquisite septuor in D minor, which was played by Charles Jarvis, piano; E. Koch, flute; C. A. Helfrich, oboe; H. Koch, horn; Robert Graner, viola; R. Hennig, violoncello; and H. Knorr, contrabass. Mr Jarvis will give similar recitals on a number of Saturday nights at intervals during the season.

ETELKA GERSTER sang Violetta in Verdi's "La Traviata," under Max Strakosch's management, at the Philadelphia Academy of Music Dec. 5, the audience being a very large one. Her voice has lost none of its old charm, and even seems to have gained in power and richness. Her acting showed considerable dramatic power, her death-scene being very impressive. She will sing Linda in "Linda di Chamounix" Dec. 7, Astriafiamante in Mozart's "Magic Flute" Dec. 9, and will also sing at a matinee Dec. 10, in an opera not yet determined upon. On the off-nights, Dec 6 and 8, "Aida" and "Il Trovatore" will be sung respectively. In the former Mlle. Maria Leslino, as Aida, will make her first appearance in Philadelphia, as will also Mlle. Maria Prasini in the part of Amneris.

MARIE LITTA and her company will concertize at Association Hall, Philadelphia, Dec. 8.

SUCCESS of the most gratifying character has crowned Manager Brown's revival of "Pinafore" at the Eighth-street Theatre, Philadelphia. It drew well afternoon and night Dec. 5. A more complete and perfect representation of it has never been given in Philadelphia. The chorus is unusually large and well drilled. "Patience" is underlined. Manager Brown contemplates shortly producing Audran's opera "The Snake-charmer" for the first time in the Quaker City. He is now negotiating for it.

OFFENBACH'S charming opera of "Blue Beard" drew great audiences to the Concordia Operetten Theatre, Philadelphia, Dec. 4 and 5. The performance—as regards both acting and singing—was all that could be desired. Marie Koenig's Boulotte was the best thing she has done this season, and it was the verdict of a large and fashionable audience that the part was never sung or acted better on the Philadelphia stage. "Pinafore" will be produced some time during the current week. Brother B. Reinach, the manager, feels that he is being greatly blessed in his efforts to establish German opera on a firm foundation in the Quaker City.

DOERING'S BAND of Troy, N. Y., has been engaged to furnish the music in Congress Spring Park, Saratoga, next season.

AT THE TIVOLI, San Francisco, "Donna Juanita" still holds the boards, and nightly attracts overflowing audiences. The music is very pretty, especially that allotted to Ethel Lynton, who is now one of the leading favorites in that city.

LOUISE LESTER looks charming and sings well in "The Pretty Bakeress Who has Money," which serves to crowd the Winter Garden, San Francisco, at every performance. Hagaman, the new tenor at this house, is a disappointment in both singing and acting. Barrett and Finigan have two "fat" parts as the detectives, and do much towards the success of the opera.

WILL L. SMITH advertises that he wants to engage for his companies a cornettist who can lead the band and play organ accompaniments, and a humorist and two musicians who can double in brass.

MUSICIANS are wanted for Col. Robinson's "Humpty Dumpty" Company. See route elsewhere in this paper.

F. W. HELMICK, Cincinnati, has just published two comic songs by E. J. Abraham, entitled "Clerk in the Music-store" and "What's Your Hurry?"

THE GRAYSON OPERA COMPANY occupy Low's Opera-house, Providence, R. I., for this week, giving "Patience" and other operas.

SIGNORAS BERNARDI and Tiozzo, Signors Stoini Montegriffo and Paralini have sung in "Ernani" at the Vienna Garden, 'Frisco, Cal., where Italian opera is nightly given at the nominal admission-fee of twenty-five cents.

THE STRAKOSCH ITALIAN-OPERA COMPANY presented "Traviata," with Gerster as Violetta, Dec. 2, at Ford's Opera-house, Washington, D. C., to a large audience. "Trovatore," with Marie Leslino as Leonore, was given 3, to a greatly decreased audience. Our correspondent says: "It is thought by the regular theatre-goers of the city that the tactics displayed by the management in these two nights of opera were an imposition upon the public, for they forced lovers of music, who wanted to hear Gerster, to buy seats for both nights, when she sang on only one, which was virtually charging $4 for that pleasure, as there were not many who would care to pay $2 to hear 'Trovatore' poorly rendered by an ordinary stock company."

IT WAS the old story at the Lyceum, Philadelphia, Dec. 5—"Patience" to a crowded house. It will have to be withdrawn after Dec. 10, as arrangements have been made to produce "The Colonel" Dec. 12, for the first time in Philadelphia.....Mamie Stevenson, who has been playing Patience, did not appear last week after Monday night, on account of the death of her brother, a non-professional. Her part was taken at two hours' notice, and very cleverly sung and acted, by Jennie Prince until Dec. 5, when Miss Stevenson reappeared. There was no falling-off in last week's attendance.

"TWELVE JOLLY BACHELORS" was produced at the Arch-street Theatre, Philadelphia, Dec. 5, for the first time in that city, to a large and appreciative audience. Jennie Winston, an old Philadelphia favorite, met with an immense reception, and Amy Gordon firmly established herself in the good graces of all who saw her. The opera will be repeated till Dec. 12, when Joe Jefferson, supported by Mrs. John Drew, begins an engagement in "The Rivals." He will be followed by the "One Hundred Wives" Combination.....Herrmann the wizard drew moderately last week.

CONCERNING ALICE OATES and her opera company in San Francisco, our correspondent writing on Nov. 29 says: "'The Mascot' has been presented in fine style, costumed magnificently, and with a large chorus of handsome, shapely, and sweet-voiced young ladies, whose precision and training reflect great credit on Stage-manager Louis Nathal. The prima donna has altered very much in voice, looks and appearance since her last visit to the Coast, and the change is not an improvement. She is fair and fat, and her voice has lost much of its freshness and melody—a fault she endeavors to conceal by her playful manners and suggestive actions. Stewart Harold as Pippo proves to be an excellent singer and a fair actor, and R. G. Marsh's Rocco has won for him much praise, but the hit of the opera and the most artistic and best-rendered impersonation is that of Prince Lorenzo by James Sturges. It is by the untiring and amusing vivacity he infuses into the character that the present success of the opera has been achieved. 'The Little Duke' may be presented during the latter portion of week commencing 28. 'The Princess of Trebizonde' and other attractions being deferred until the arrival of Charles Drew from the East."

CHARLES E. FORD'S COMIC-OPERA TROUPE is to begin a season of one week, Dec. 12, in Charleston, S. C.

MAPLESON'S COMPANY sang "Lohengrin," Nov. 29, at the Brooklyn Academy of Music to good business. "William Tell" is announced for Dec. 8.

GEORGE WERRENRATH'S third song-recital at the Long Island Historical Society Hall, Brooklyn, L. I., Dec. 1, was well attended.

THE FIRST REHEARSAL for the second concert of the Brooklyn Philharmonic Society will take place afternoon of Dec. 7 at the Academy of Music.

GUITAR-PLAYERS who can sing are wanted by Frank H. Jennings, whose address find in another column.

A VIOLINIST is wanted for a variety company. See J. Downie's card.

VARIETY HALLS.

Change of our Post-office Box.

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HEYWOOD'S MASTODON COMBINATION and Musical Brigade is returning East, after an extended tour in Minnesota, Kansas and Texas. James Heywood is manager and proprietor; P. W. Shrader and W. H. Rice are agents.

VARIETY PERFORMERS are wanted for three nights a week at Campbell's Garden Theatre, Hunter's Point, L. I. City. Address Harry J. Campbell, manager.

ARTISTS wishing dates at Becker's Royal Palace Theatre, New Orleans, La., can address Harry Devere, business and stage manager. The house has been improved, and liberal salaries are offered.

MISS SADIE L. GRAY, daughter of Charles S. Gray, comanager of the Grand Central Theatre, Troy, N. Y., was married to Thomas J. Morrow Dec. 6 in Brooklyn, L. I.

THOSE who have engagements at Miller's New Theatre, Philadelphia, Pa., are referred to his card elsewhere, in which it is stated that all engagements for Dec. 26 are canceled.

MY THEATRE, Fort Worth, Texas, inaugurated the Winter season Nov. 24. Geo. B. Holland is manager, and Chas. E. Carr stage-manager. A specialty troupe gave an attractive opening bill. In the first-part fifty people were on the stage, and they were grouped in a pyramid figure. A list of the performers and other particulars are given in our business department.

HARRY MINER'S COMEDY FOUR COMBINATION commenced a week's engagement at Cain's Gem Theatre, Bradford, Pa., Dec. 5. Departures 3: Chas. H. Yale and A. W. Decker, Nimmie Kent, the Sunlin Bros., Allie Jackson, Annie Hart and the Lamartine Bros.

THE DOLAN BROTHERS and Robert Harrison were to have opened Dec. 5 in the Vaudeville Theatre, San Antonio, Texas. Hawkins and Collins left on the same date.

A VARIETY THEATRE is being built in Laredo, Texas.

THE NEWCOMERS at the American Theatre, Hartford, Ct., Dec. 5, were Annie Hindle, the Haleys, Lottie Russell, McGlone and Lacey, Master Dunn, Carrie Boshell, and Lulu Newton. Closures 3: De Witt Cooke, Billy Deverne, Lottie Ward, Maud Leigh, Delevan and Tracy, Shed Le Clair, Madge Alston, and John and Lottie Burton. T. F. Thomas of the stock company was presented with a handsome baby-carriage Nov. 28, for the use of his young heir. P. W. Turnbull of Brooklyn has succeeded Prof. Pierton as leader of the orchestra.

DRAMATIC STARS and specialty artists can find engagements at the Opera-house, Newark, N. J., by addressing Manager Fred Waldmann, as per card.

AT EDER'S ALHAMBRA THEATRE, St. Louis, the Moore Sisters, Maud Hamilton and Walter Mack opened Dec. 4. The Le Petries, Billy Robinson, Queen Hetherton, Rice and Barton, and Nellie Roberts closed 3. Business excellent.

THE THEATRE COMIQUE, St. Louis, announced the Parand Brothers, the Halls and Miss Sherman for Dec. 4. Florence Levanion, Billy and Frankie Gray, Miss Etolia, and Lester and Vidocq closed 3. Business good.

BUSINESS continues good at the Opera-house, Richmond, Va. May Arnott closed Dec. 3. Theodore Price and George De Barre were to have opened 5.

HARRY MINER'S Pat Rooney Combination open at the Buckingham Theatre, Louisville, Ky., Dec. 5, for one week. Closed 3: Langdon & Allison's "Swift and Sure" Combination, after a week of large business. Route: Shelbyville 5, Frankfort, Ky., 6, 7, 8, 9, Paris 10, Maysville 12, Cincinnati 19.

LICENSE TROUBLES.—The proprietors and managers of the St. Louis Variety Halls, says our correspondent, "are much worried just now. All their licenses expired Dec. 1, and the temperance folks and the religious classes are trying to prevent the reissuance of licenses on any terms, more especially with the liquor clause attached. Before a manager can get a license it is necessary to obtain the consent of two-thirds of the residents of the block on which the variety hall is located. A new license has been refused to Uhrig's Cave Garden, which covers half a block in the most aristocratic part of the city. If opened again the bar attachment must be dispensed with."

THE DEPARTURES from Smith's Opera-house, Grand Rapids, Mich., Dec. 3 were Fanny Wood and the Le Roys. To have opened 5: Alice Gleason, Lottie Gray, Kittie Lennox and the Wright Bros.

PAT ROONAY'S COMBINATION filled the People's Theatre, St. Louis, every night last week. They are announced in Louisville Dec. 5, Indianapolis 12, 13, Terre Haute 14, Evansville 15, Vincennes 16, Crawfordsville 17.

AT THE THEATRE COMIQUE, Richmond, Va., the departures Dec. 3 were J. W. Wallace and J. W. Flood. No arrivals 5.

FERNANDO FLEURY, the McBrides, Ed. Kelly and Ida Bertha, J. W. Gorman and Lillie Leoni were to have opened in the Crystal Palace Theatre, St. Louis, Mo., Dec. 5. Thos. Dalton, Clara Boyle, Jennie Carey, Hulmes and Malcolm, Ada Hulmes, Frank Marion and James Dalton closed 4. Lew Catlett, stage-manager, closes 10, and will be succeeded by Charley Shay. Business good.

MRS. ADA HAMLIN, professionally known as Miss Ada Newcomb, presented her husband, Paul Hamlin of Gibson and Hamlin, with a ten-pound boy, Dec. 1, in Newark, N. J.

AT THE CLIPPER THEATRE, Durango, Col., Marshall & Pencil proprietors, Charles Green manager, the company at our latest advices, Nov. 27, included Tommy Jefferson, James Goodwin, Gus Canfield, P. C. Cosgrove, Charles Green, Carrie Duval, Emma Harrison, Mlle. Blanche and Carrie Canfield.

THE NEWCOMERS at the Adelphi, Buffalo, N. Y., Dec. 5, were Fanny Herring, McVicker and Saunders, Nimmie Kent, John F. Fenton, Mabel Leonard, John L. Manning, Jennie Sothern, Max Arnold, and Dolly Davenport. Hyde & Behman's specialty company left Dec. 3 after a very successful season. They go to Brooklyn 5 for one week.

JOHN R. WEAVER of "Toby" fame has opened a saloon in Indianapolis, but will continue to act occasionally.

GEORGIE WOODTHORPE in "Dash" was to have opened a week's engagement Dec. 5 at the New Park Theatre, Detroit, Mich. Miner's Comedy Four Company closed a week's engagement 3, having played to very large business. They are in Bradford, Pa., this week.

SNELBAKER'S COMBINATION opened at the Monumental Theatre, Baltimore, Md., Dec. 5. Nick Roberts' Clown Minstrels closed Dec. 3. They did a fair business.

AT THE FRONT-STREET THEATRE, Baltimore, Md., Harry Leslie, Emma Rice, Gibson and Davis, Frank Jones, and Alice Montague opened Dec. 5. Alma Curry, Nelson Curry, Frey and Marshall, and May Diamond closed 3.

THE HULL SISTERS, Mabel Vaughn, Frankie Russell, and the Debar Brothers opened at the Odeon Theatre, Baltimore, Md., Dec. 5. Jennie Lindsay and Della Turner closed 3.

THE THEATRE COMIQUE, Louisville, Ky., closed Nov. 26, and, says our correspondent, "the manager, C. B. Martin, disappeared, leaving bills and salaries unpaid. Martin had engaged a company for the coming week, and they were left in the town without money to get away. Three smart serio-comics—Lillie Carroll, Madaline Call, and Annie Johnson—attached the gas deposit of fifty dollars. This was all that was saved from the wreck. The company got in one day's work at Woodland Garden, Sunday, Dec. 4."

AT CONLAY'S VARIETY THEATRE, St. Paul, Minn., the only closure Dec. 3 was Joe Mack. New people 5: Fernando Fleury and Sullivan and Curley. Jennie Ray has nearly recovered from her illness.

MINER'S COMADY FOUR COMBINATION will play in Corry, Pa., Dec. 12, Erie 13, Auburn, N. Y., 14, Syracuse 15, Oswego 16, Utica 17.

SERIOUSLY ILL.—"Miss Victoria is ill in Wilkesbarre, Pa., with brain fever, and cannot recover." So wrote Dr. F. Bell, who adds: "We cannot learn where her relatives or friends reside."

THE THEATRE COMIQUE, Providence, R. I., is occupied this week by Leavitt's Vaudeville Specialty Co.

THE WHEELER & IONA TROUPE of variety artists, from Europe, have performed, says our Havana, Cuba, correspondent, "a few times at the Albisu and Payret theatres previous to going throughout the islands. The performance consisted of juggling and velocipede-riding, a contortion-act, a suspension-act (which on the first night was brought to an abrupt close, part of the machinery giving way, letting the apparently mesmerized lady fall), and a magic fountain of real and various-hued water, in which two young ladies postured. They were poorly advertised and drew only small audiences, notwithstanding the good quality of their performances. They are under the management of Mr. Stanley, who proposes to take them through the West Indies, Mexico, Central America, Chili, Peru, etc."

THE WINNETTS open at the Crystal Palace Theatre, St. Louis, Mo., Dec. 12, for two weeks. They received a handsome notice from Manager N. B. Shimer, Zoo Theatre, Indianapolis, Ind., for their successful performances there recently.

J. ARTHUR DOTY, who has been suffering for some six weeks past with bronchitis, has recovered sufficiently to resume his profession. He sang at the Adelphi Theatre, Peoria, Ill., the past week.

AT THE BAY VIEW VARIETIES, Pensacola, Fla., the company the past week included Fostelle and Flynn, Gibbons Bros., Claude Lorrain, Nellie Morton, Grace Lawrence, Jessie Lee, Hattie Reed, and Jean Vampier, stage-manager.

JOHN AND LOUISA TILL, with their marionettes, close their engagement with Hyde & Behman's Specialty Company Dec. 10. John S. Leese is the manager. See card. A property-man is wanted.

TIM COGAN, Irish comedian, can be addressed care of this office.

HARRY G. RICHMOND, who is performing this week at the Standard Theatre, Brooklyn, N. Y., opens at the Adelphi Theatre, Buffalo, N. Y., Dec. 12, and at the Academy of Music, Chicago, Ill., 19.

HERR DRAYTON, cannon-ball performer, advertises that he can be engaged for the next tenting season. His act is well spoken of by Stage-manager Louis Robie of Harry Miner's Eighth-avenue Theatre, where Herr Drayton was among the attractions the past week.

FIRST-PART LADIES and specialty artists are wanted at the Grand Central Theatre, this city. Address Larry Howard, manager.

A CHARACTER VOCALIST, Dutch or Irish comedian, and a bass singer are wanted for Georgia Beldon's Surprise Party. See Manager J. H. Marks' address in another column.

CHAS. W. YOUNG, comedian and specialty artist, is open for engagements. See advertisement.

THE FOUR LUMINARIES, Keating and Flynn, Annie Hart, the Sissons, Gay Fenton, Baby Fenton, and Watty Morgan opened at the Vine-street Opera-house, Cincinnati, O., Dec. 5. Departures 3: The Four Emeralds, Susie Wild, Geyer and Mack, Adams and Merritt, Amy Nelson, Harry Loa, Gertie Florence, and Prof. F. A. Goerss.

AT THE LONDON, Cincinnati, O., Queen Heatherton, Lew Baker, Josie Forrester, Millie Yazoo, Dan Powers and Bob Elliott opened Dec. 5. Closed 3: Banker and Wells, McCreedie and Shillito.

THE ONLY NEW FACE at the Eldorado, Cincinnati, O., Dec. 5, was that of Wm. Everett. Departed 3: Al Adams, John Court and J. D. Kelly.

CHAS. H. KING, banjoist and comedian, was married Nov. 30 at Cincinnati, O., to Mrs. Wyatt, a non-professional. They left Dec. 1 for Little Rock, Ark.

HEALEY'S HIBERNIAN MINSTRELS AND BRASS BAND, with H. A. B. Williams as business-manager and three assistants, are due in North Adams, Mass., Dec. 10, Hoosic Falls, N. Y., 12, Rutland, Vt., 13, Glens Falls, N. Y., 14, Cohoes 15, Amsterdam 16, West Troy 17, Newburg 19, Paterson, N. J., 20. An Irish jaunting-car has been imported from Ireland for the above company, and will be used by them in their street parade.

THE DOUBLE DEAL between the Grand Central of Troy, N. Y., and Levantine's Novelty, Albany, was, says our correspondent, "an artistic and a pecuniary success so far as the former was concerned, business being good at each performances. The companies changed bases on Thursday, thus giving the patrons of each house what may be called a double company. I understand the experiment is not likely to be soon repeated, Manager Levantine not being satisfied with some of the details. Those who played in Troy on the first three nights and departed Nov. 30 were the Nonpareil Colored Troubadours, Mason and Lord, John Fenton, Mabel Leonard and Lizzie Ayres. Bookings for 5: The Milo Brothers, Julia Wilson, the Jeffreys, Griffin and Marks."

TO HAVE OPENED AT GILMORE'S Zoo, Indianapolis, Ind., Dec. 5, were the Sparks Brothers, Tom and Maud Morrissey, the Maras, and Mrs. H. More. Tom Granger gave last week a new act called "Whip and Spur," in which he achieved a decided success. Closed 3: Tom Granger, Le

AT HYDE & BEHMAN'S THEATRE, Brooklyn, N. Y., the arrivals Dec. 5 were Watson and Ellis, Lizzie Simms, Miss St. George Hussey, the Martell Family, the Tills, E. C. Dunbar, Clara Moore, W. T. Bryant and Lizzie Richmond, Alfred Liston, Alice Hutchings and M. S. Hollis. Closed 3: Ferguson and Mack, Lester and Williams, Fannie Beane and Charles Gilday, Magee and Allen, Lillian Ramsden, John Gilbert, the Warners, Harry McAvoy, Emma Rogers, the Lynn Sisters, the three Russian Athletes, John Hart and Otto Burbank.

WALSH AND DEMPSEY, Jennie Warren, and Morton and Mack opened at the Broadway Theatre, Brooklyn, E. D., Dec. 5. Closed 3: J. J. Jones, Lottie Blanchard, the Davises, and Ford and Knowles.

J. W. MCANDREWS, Kerrigan and McCarthy, Add Weaver and Nellie Parker, the Daytons, Nelton, the St. Felix Sisters, Fields and Hanson, the Electric Three, and Clark and Edwards appeared at the Grand Opera-house, Brooklyn, Dec. 5. Closed 3: Add Ryman, Ella Wesner, Dyllyn, Frank McNish, the Leland Sisters, William Carroll, the Ordeys, and Avery and Le Rue.

THE WINTER GARDEN VARIETIES, Centreville, N. J., offers engagements to variety artists. The proprietor, C. H. Fitzpatrick, advertises elsewhere. The people opening Dec. 5 were Miss Mulvey, Kennedy and Heeney, Jas. Burton, Miss De Estelle, Nellie Collins, and Dan Sheehan.

LILLIE WOOD, serio-comic vocalist, performs this week at Harry Miner's Theatre, Eighth avenue, this city. She can be engaged by addressing as per card.

AT THE ST. ELMO THEATRE, Omaha, Neb., the people closing Nov. 26 were Lew Milton, Annie Nealand, West Bros. and Georgia Thornleigh. The arrivals 28 were the Three Telephones—Keating, Lavender and Downs—Minnie Kaye, Lottie Lee, Ida McKee, Chas. Fox and Jennie Barton. Hugh Barton is now managing in association with John G. Nugent, the proprietor. See card.

SID. C. FRANCE opened in "Marked for Life" at the Standard Theatre, Brooklyn, N. Y., Dec. 5. In the olio George C. Homer and Georgie Lingard and Harry G. Richmond appeared. Departures 3: E. T. Goodrich, the Clarks, May Antonio and Charles A. Loder.

PADDY AND ELLA MURPHY close with Healy's Minstrels next week, and open at Tony Pastor's, this city, Dec. 19. They can be addressed care of this office.

THE THEATRE COMIQUE, Washington, D. C., attracted immense audiences the past week, Behren's Zulu Troupe being the principal attraction. The appearances 5 were J. W. Wallace, Mark Sullivan, James Kearney, Nelson and Alma Curry, Frey and Marshall, and George Drew. Closed 3: The Zulu Troupe, Bluney and Fraine, Ada Burnett, De Barr Brothers, Gibson and Davis, and Nino Nelton. Sweeney and Ryland were billed, but for some unexplained reason failed to appear.

VAL VOSE, ventriloquist, can be engaged for a few vacant dates after Feb. 1, 1882, prior to his making a second tour around the world. He publishes his address elsewhere; also a notice in regard to his new figures and paraphernalia.

VARIETY SPECIALTIES and dramatic stars are wanted at the Broadway Theatre, Brooklyn, E. D. See card.

COMBINATIONS, sensational stars, and variety performers are wanted at Aberle's Tivoli Theatre, this city. See cards. Ballet people are also wanted.

THE DEPARTURES Dec. 3 from the American Theatre, New Haven, Ct., were Prof. Parker and dogs, Jen and Georgie Powers, Master Roberts, Jerry Cohan, Florence French, Eugene Suydam, Fannie Bernard and Helen Cohan. Arrivals 5: Lou Sanford, Trudell and Rowan, Dell Trudell, Edith Andon, the Burtons and the Brazziers.

A PARTNER to work in sketches is wanted by J. E. Stevens, who advertises.

CLOSED.—Butler's Theatre Comique, Jersey City, N. J., was opened about two years ago by Robert W. Butler, the well-known manager. A few weeks ago Butler's name was removed from the bills and posters, and shortly thereafter he obtained an injunction restraining Mr. Lindauer, who continued the management, from paying out any money received for admissions. Lindauer then applied for a receiver, and Dr. Hoffman, the owner of the building, was appointed by the Court. He closed the theatre Dec. 3, and locked it up.

A PARTNER is wanted for a musical-act. See A. B.'s card.

MANAGER GILMORE of the Grand Central Theatre, Philadelphia, rejoiced as he viewed the immense audience which assembled at his establishment Dec. 5 to witness the attractions provided for the week commencing on that date, said attractions comprising E. D. Davies, the Garrettas, Horseshoe Four—Ella and Josie Love, F. B. Carr and J. J. Quinlan—Wood, Beasley, and Weston Bros., Mason and Griffin, Zittella, Moore and Lessinger, Allie Smith and Lizzie Derious, Hogan Bros., Blanche Austin, Chas. H. Yale, and Al W. Decker. Last week's business was all that the house would hold.

HENRY MILLER'S New Theatre, Philadelphia, was lightly attended Dec. 5, the company for the week then commencing including Mlle. Paola Werner, Barretto and Orville, Whitfield, Sig. Morini, Suydam Bros., De Witt Cooke, Ford and Knowles, Nellie Hague, Eva Emmerson and Rita Keeler.

AUGUST SIEGRIST and Alfred Duray would like to engage with a first-class variety, pantomime or circus company for next season. Their gymnastic and pantomimic specialties are enumerated in another column, where their address can also be found.

THE BUCKINGHAM THEATRE, Louisville, Ky., and its managers, the Whallen Bros., are highly spoken of in letters from Frank I. Frayne and H. M. Markham, stage-manager of Miner's Frank I. Frayne Combination, which are published in our business department. Both gentlemen were much pleased with the way in which their dramas were placed on the stage.

PERFORMERS are wanted at the Capital Theatre, Indianapolis, Ind., and good attractions can secure two or three weeks' engagements by addressing C. E. Flagg, proprietor, or Tom Martin, stage-manager.

A PARTNER who can sing is wanted for a banjo act by R. T. Harcourt, who advertises.

THE ATLANTIC GARDEN THEATRE, Terre Haute, Ind., closed Dec. 3, and it can be rented by combinations for one or more nights through P. M. Schumaker, proprietor. It will be opened again as a variety theatre about April 3, 1882, under the management of J. W. Berkeley.

THE DEPARTURES Dec. 4 from Ward's Opera-house, Fall River, Mass., were the Milos, George E. Homes and Georgie Lingard, Winstanley Brothers, Lon Edwards, Hull Twin Sisters, Lawrence and Baldwin, Add Weaver and Ned Wamsold. To have arrived 5: Hattie and Bonnie Grinnell and their combination.

AT GABLE'S ADELPHI THEATRE, Peoria, Ill., the arrivals Nov. 28 were Mlle. La Font, Crosley and Martin, Ida Burt, Cavana and Mack, Gus Du Bois, the Hanleys, and J. Arthur Doty. Business is reported large. Manager John M. Gable tendered the reportorial staff of the city press a dinner after the close of the entertainment Nov. 26, and it is said to have been a very enjoyable and successful affair.

JOHN MACK, scene-painter, comedian, etc., can be engaged for the season. He is now performing at the Theatre Comique, Cleveland, O., where he can be addressed.

ADRIEN ARBEOLA, burlesque prima donna and female character actor, can be addressed care of this office.

THE PERFORMERS who have written for engagements with Heywood's New York Mastodons and received no reply are referred to C. D. Spaulding's advertisement.

HYDE & BEHMAN'S COMEDY COMPANY opened Dec. 5 at the Academy of Music, Pittsburg, Pa. Closed 3: Jones and Montague, Donnelly and Drew, the Four Luminaries—Mayo, Smith, and the De Voy Sisters—Louise Muric, Allie Smith and Lizzie Derious, and Marlowe and Plunkett. Business during the week good.

AT THE TIVOLI GARDEN, Pittsburg, Pa., the attractions this week are the Mendels, Chas Young, Nettie Weston, Chas. Ellis, Lottie Cushman, and Nellie St. John. Ringle, Beulah Spray, and the Masons closed Dec. 3.

THE GILFORT BROS., whose very successful debut in America at the Howard Athenæum, Boston, Mass., was recorded by us last week, publish in our advertising department a number of press-notices and a testimonial from Manager Harris, which speak of them in terms of high praise. Their performances are different from any before seen here, and consist of gladiatorial exhibitions, feats of strength and gymnastic acts. They open in this city Dec. 12.

THE EUREKA THEATRE, Columbus, O., continues to do a good business. George and Locke Lambert were to have opened Dec. 5.

MARRIED.—Harry Woodson and Laura Bennett were united in marriage by Rev. A. C. Stevens in Brooklyn, N. Y., Dec. 4.

AT THE CRITERION THEATRE, Chicago, Ill., C. W. Barry, Wolf and Ryan, Alice Gilmore, J. D. Kelly, and Wade and La Clede were to have arrived Dec. 5. Departures 3: The Morrisseys, the Morello Brothers, Frank Campbell, and the Durell Brothers.

THE PATHFINDERS COMBINATION opened at the Olympic Theatre, Chicago, Ill., Dec. 5, in "Scraps." Frank Frayne's Combination is billed for 12.

C. G. DUGAS, late advance-agent for Hubert's Minstrel and Variety Company, has returned to his home at Kittanning, Pa.

MANNING AND DREW recently scored a success at the Grand Central Theatre, Philadelphia, as will be seen by Manager Gilmore's indorsement, published in another column.

AT THE THEATRE COMIQUE, Minneapolis, Minn., the Hassons and Dora Dawson closed Dec. 3. Arthur Doty, Georgia Thornleigh, and Pete and Kitty Brady were to have opened 5.

SUNDAY EVENING spiritualistic seances still hold the boards of the Boston variety halls, Nellie Everett having appeared at the Boylston and the Slade Family at Gray's Dec. 4.

THE BOYLSTON STAR TROUPE, of which Dr. G. E. Lothrop of the Boylston Museum, Boston, Mass., is proprietor, took the road, appearing in Worcester Dec. 5, Haverhill 6; thence to Salem 7, Lawrence 8, Nashua 9, and Manchester 10. The company includes Cool Burgess, Maggie Cline, Wesley Brothers, McCarthy and Munroe, the Seamans, Madge Alston, Shed Le Clair, Charles Cardello, and W. C. Turner.

AT GRAY'S NATIONAL THEATRE, Boston, Mass., business last week was good. Departures Dec. 3: Edith Andow, Sullivan and Harrington, Carlisle and Richards, and W. F. Lovett. Opened 5: Dollie Sharpe, Sam Lang, Lizzie Ayres, Grace Burton, Richard Brothers, and Harry Clayton.

THE PANTOMIME of "The Red Knight, or the Magic Flute," with H. Wentworth as clown and E. Leopold as Pantaloon, was to have been produced Dec. 5 at the Lyceum Theatre, Chicago, Ill. In the olio are Frank Campbell, George Spence, Minnie Sartelle, George Burell and Jennie Montague. Departures 3: Mitchell, Harris and Chalfant, Alice Gleason, Mons. Elviro, Ada Adair, Healy and Saunders, Fernando Fleury and John Max.

GUS HILL and Welch of Lowell indulged in a club-swinging match at the Boylston Museum, Boston, Mass., Dec. 2, and Welch was declared the winner. Tom Drohan was the referee.

CHARLES FOSTER, Ferguson and Mack, Howard Dorr and son, and Murphy and Mills were to have opened Dec. 5 at the Academy of Music, Chicago, Ill. Departures 3: J. Selbini, Mlle. Lily, P. C. Foy, Baker and Monock, the Sparks Brothers, and the Clarks.

THE GAIETY THEATRE, Boston, Mass., by special arrangement with Manager Harris of the Howard Athenæum, presents this week Gilfort Brothers, Flora Moore, Dudley Prescott, Allen and Hart, Virginia Trio, Chalet, Emma Hoffman, John Bowman, Frank C. Wright, and Mattie Vickers and Charles Rogers, Miss Vickers having recovered from her late illness.

THE HOWARD ATHENÆUM, Boston, Mass., was well filled during the past week, and the straight variety bill presented met with marked favor. An inadvertence of our Boston correspondent announced Mattie Vickers and Charles Rogers as appearing last week. He says: "They were announced and had been expected up to Sunday, Nov. 27, when word was telegraphed to Manager Harris that illness would compel them to cancel their engagement. The St. Felix Sisters were brought on from the Barry & Fay Company, and filled the vacancy in the bill acceptably. Departures Dec. 3: The Maxwells, Leonard and Jones, Daisy Norwood, Virginia Trio, Dan McCarthy, St. Felix Sisters, Flora Moore, Lester and Allen, Lizzie Simms, Daly Brothers, and the Gilfort Brothers. Opened 5: The Big Four, with Willis Cobb, Pat Reilly, Sheehan and Coyne, Luigi Del Oro, Harry Woodson, Allie Lange, Susie Markham, Samwells, Durand and Watregant, and Prof. Morebach."

THE BOYLSTON MUSEUM, Boston, Mass., held its own last week, the audiences being large throughout. Our correspondent says: "The hits were made by Harry Richmond, who is 'awfully funny' in his new 'Æ-thetics,' and by James W. Bingham, who gave ventriloquisms in first-class style. Mr. Bingham is a Boston boy, and this was his first appearance in his native city. His act was loudly applauded at each performance. Departures Dec. 3: Orndorff and McDonald, Gus Hill, Ralph Pringle, the Brazziers, the Seamans, Monumental Quartet, James W. Bingham, Harry Richmond, and McCarthy and Munroe. Opened 5: Capitola Forrest and Laura Bennett, Fred Warren, Al. W. Filson and Lee Erroll, Farini's Zulus, Mason and Lord, Lulu Wentworth, Carey Brothers, Alice La Favre and Frank Woodson."

HOWORTH'S HIBERNICA is favorably noticed in the appended press extracts, and business is reported as excellent.

Howorth's Hibernica exhibited in the Band-hall Friday evening, to an over-crowded house. General verdict, "Better than ever."—*Pittsburg Leader.*

Howorth's Double Show and Grand Hibernica Comedy Company gave their entertainment in Garrett's Hall last night to a large and appreciative audience. Although the show is an old one, and has been seen often by our citizens, yet we must say that the present troupe is the best one ever in Steubenville. All the characters were well sustained and from the number of encores it was plainly seen that those present were well pleased. We might make a personal mention of each performer, but we don't think it necessary, as all did well.—*Steubenville (O.) Daily Gazette.*

NEGRO MINSTRELSY.

GEO. THATCHER'S MINSTRELS, Philadelphia, drew a densely-crowded house Dec. 3, when they presented an entirely new bill, of which the most prominent features were "The Human Cartridge," a new finale to the first-part; "True Love Never Did Run Smooth," a song-and-dance sketch by Murphy, Morton, Griffin, and Rice; Geo. Thatcher in an amusing specialty, a local extravaganza called "The Haddington Boycotters, or the Wild Walkers of Cobb's Creek;" a well-played xylophone solo by Wm. Healey; and a humorous afterpiece, "The Barnrake Twins." Last week's business was good.

HAGUE'S EUROPEAN MINSTRELS closed a highly successful engagement at the Penn-avenue Theatre, Pittsburg, Pa., Dec. 3. Crowded houses greeted them every evening, and the novelty of the performance and various departures from the old style were appreciated by the audiences. Route: Cleveland 5, 6, 7, Columbus 8, 9, 10.

HAVERLY'S MASTODONS opened Dec. 5 in the Opera-house, Pittsburg, Pa., for one week.

HI HENRY'S PREMIUM MINSTRELS played in Cambridge, Ind., Dec. 2, Rushville 3, Shelbyville 5, Columbus 6.

A TENOR-VOCALIST is wanted for Hi Henry's Minstrels. The company perform in Madison, Ind., Dec. 7, Aurora 8, Greensburg 9, Brazil 10. Address and give particulars, as per card.

CARNCROSS' MINSTRELS, Philadelphia, kept their burlesque "Patience" on the boards Dec. 5, but announce the current week as positively its last. Aside from it, the programme on above date—when people were turned away—was entirely changed. In the first part J. L. Carncross sang "Sally in Our Alley" with taste and feeling, and Fred Walz gave a beautiful rendition of "My Baby and I." The finale to the first part was "The Cake Walk." In the olio Wood and Steel did an act called "Skating in the Moonlight;" L. C. Mettler gave his imitations of birds, beasts, etc; Billy Sweatnam appeared in a sketch called "Wanted, a Nurse;" Chas. and Lewis Dockstader did an æsthetic sketch called "The Too Utterly Two;" Fields, Leslie, Wood and Steel appeared as "The Four Lillies," and the performance concluded with "Patience." Attendance the past week was great.

HAGUE'S EUROPEAN MINSTRELS made their first appearance in Cleveland, O., at the Academy of Music Dec. 5. They remain 6, 7.

BARLOW, WILSON, PRIMROSE & WEST'S MINSTRELS have been doing an extraordinary large business in Chicago. This excellent company have met with a success that must have fully answered their most enthusiastic anticipations. Their card elsewhere gives an idea of how they captured the Chicagoans. They closed in the Grand Opera-house there Dec. 3. They had a crowded house every night. The troupe opened in St. Louis Dec. 4, for one week.

SPRAGUE'S GEORGIA MINSTRELS showed in State Centre, Ia., Dec. 5, Eldora 6; and are due in Hampton 7, Mason City 8.

CALLENDEN'S GEORGIA MINSTRELS opened in St. James' Hall, Buffalo, N. Y., Dec. 5, for two nights.

STANDING ROOM ONLY is nightly displayed at Emerson's Standard Theatre, San Francisco, Cal., where, says our correspondent writing on Nov. 27, "the most prominent features of the week have been the first appearances of R. G. Allen and Tom Sayers 21. The first-named gentleman has made a decided hit, his banjo performances being satisfactory in every respect and received with marked favor. Sayers has not been fortunate enough to secure a like success, his motto-songs being unsuitable to the rather fastidious audiences, and his selections were received with chilling indifference. Emerson and Burt Haverly on the ends keep their audiences in high glee with their jokes and witticisms; and the great four—Haverly, Bruno, Mack and Sarony—are always honored with four or five recalls. On the fiftieth performance, 29th, souvenir programmes will be distributed to the audience."

THE ARMSTRONG BROS.' GREAT AMERICAN MINSTRELS, twenty-five in number, with H. Armstrong manager and R. C. Miot in advance, have been playing to good houses in Charlotte, Salisbury, Statesville, Concord, and Monroe, N. C. They are billed for Newbury, S. C., Dec. 7, Abbeville 8, Anderson 9, Spartanburg 10, Greenville 12.

THE ORIGINAL GEORGIA MINSTRELS opened at the Royal Opera-house, Toronto, Ont., Dec. 5 for three nights and Wednesday matinee.

CIRCUSES.

H. A. THOMAS notifies circus-managers, through our advertising department, that he is prepared to execute orders for window lithographs artistically and promptly.

CURIOSITIES and attractions are wanted for the privileges connected with Adam Forepaugh's show the next season. See John A. Forepaugh's card.

ERNEST COOKE, comic knockabout clown, with his performing goose, is still open for an engagement for next tenting season. His address is published elsewhere.

ADAM FOREPAUGH publishes a notice in our advertising department of interest to billposters, lot-owners and to town officers who grant licenses, stating that his Aggregation will visit all the leading cities and towns of New England next season, and he cautions them not to sign contracts with rival shows for uncertain dates. Mr. Forepaugh claims that his is the best and largest circus and menagerie in the world, and it will be greatly enlarged next season. Communications can be addressed as per advertisement.

ADAM FOREPAUGH JR. will put a new twenty-five cent show on the road next season, to consist of a first-class circus and menagerie, and artists in every branch of the profession are wanted to complete the organization; also wild beasts, side-show features, concert attractions, musicians, a treasurer, agents, etc. For further particulars read the announcement in another column.

BARNUM, BAILEY & HUTCHINSON advertise that they are ready to spend millions of dollars to secure for their show the biggest and best attractions in the world. Performers (not riders), curiosities and sensational features; and really first-class artists, who can introduce new business, are requested to address as per advertisement. Billposters are in demand, too, for next season.

JOHN A. FOREPAUGH has returned to his first love, his uncle's Aggregation.

M. M. KENNEY, Irish grotesque clown, etc., whose address find elsewhere, can be engaged for next season.

W. C. COUP'S UNITED SHOWS returned to Augusta, Ga., where they propose to Winter. Our correspondent says: "Henry Barnum has been here for a week making arrangements. The whole show passed through here night of Nov. 28 for South Carolina, having two or three vacant dates to fill, but closed the season in Camden, S. C., Nov. 30, shipping everything here. Horses, wagons and animals, together with the poles and canvas, were moved to the quarters secured for them Dec. 1, 2. W. C. Coup is expected 5 for a few days, before he returns to New York. A small show has been organized, under the immediate management of Mr. Haight, Mr. Colvin and one or two others, to play in the Southwest, and has departed for the scenes of its success or discomfiture."

HERBERT BROTHERS, Robert Leando, Fred Castle, John Worland, Victoria, Charles McCarty, Wm. Keating and Samuel Munson of the Forepaugh Show have re-engaged for 1882.

ALBERT GETZE, late of the barnum Show, has been engaged by Forepaugh for next season.

IT IS UNDERSTOOD that Frost and Ferguson will dissolve partnership.

OSCAR HYATT is Wintering in New York.

DR. JAMES L. THAYER left for Pittsburg Dec. 3, and Ben Lusbie departed for Chicago.

ADAM FOREPAUGH JR. and Samuel Watson, who are abroad in the interest of Adam Forepaugh, arrived in Queenstown Dec. 2.

FRED LAWRENCE was in Philadelphia Dec. 3.

HOMER DAVIS is in the Quaker City.

THE PRIVILEGES with a circus and hippodrome that will leave Chicago, Ill., for the Pacific coast about April next, or a half interest in them, can be purchased of James W. Couch, whose address find elsewhere.

THE GIANT SADDLE BACK TAPIR, on exhibition in Central Park, this city is the property of Adam Forepaugh. It is said to be the largest of its species ever imported.

AUGUST SIEGRIST and Alfred Duray, gymnasts and acrobats, and Ralph Wray, grotesque specialty-artist, have been engaged as special attractions for the spectacular opera to be produced at the Winter Garden, San Francisco, Cal., during the holidays.

ALL THE MANAGERS are hunting for foreign talent.

WM. E. BURKE is at Hot Springs, Ark.

SANFORD E. LENT is at Brewsters, N. Y., and Frank Townsend is at Copake.

MISCELLANEOUS.

AIR-BALLOONS and baby-whistles can be purchased of Peter De Busche, who advertises his address and further particulars.

PROF. MARVELLE, whose address find in our business department, wants to engage a lady assistant.

MAGICAL APPARATUS and spiritual-test appliances are made to order by Oliver & Sons, who advertise.

N. HERCAT, importer of magical apparatus and novelties in that line, publishes his address in another column.

THE MITTLEBERGER OPERA-HOUSE, St. Charles, Mo., completed Nov. 5, is open to combinations. It is said to be fitted in good style. It can be secured on sharing terms or rental. Apply as per advertisement.

PIERCE'S HALL, Goiconda, Ill., can be secured by addressing D. G. Thompson, as per card. It seats 600 people.

PROF. J. HAAS, magician, performed in Rothville, Pa., Nov. 30, Brickerville Dec. 1, Unionville 2, Menheim 3.

THE ACADEMY OF MUSIC, Lock Haven, Pa., has been refitted. It is advertised as being in excellent order and as being a very attractive theatre. Christmas-week is still open.

THE TABLEAUX OF ERIN and Dublin Dan Comedy Company played in Plymouth, Mass., Nov. 29, 30, North Abington Dec 1, 2, Canton 4, Somerset 5, Warren, R. I., 6, 7; thence to Bristol 8, 10, Blackstone, Mass., 11. The troupe includes Bryan O Lynn, Harry F. Hall, Annie F. Irish, Frank B. Duffy, May Miller, Louis McGowan, Thomas F. Gorman and J. H. McCarthy. White & Parsons are the managers, Charles B. Dobson is the agent and T. F. Gorman treasurer.

BILLPOSTERS are wanted for Forepaugh's show. See M. Coyle's card.

MAJOR HENRY C. DANE of Boston lectured at Association Hall, Philadelphia, Dec. 1, under the auspices of the Y. M. C. A., on "Up the Rhine and Over the Alps with a Knapsack."..... Frank F. English, the rising young marine-artist, now has on exhibition in a store-window on Chestnut street a beautiful specimen of his work entitled "Autumn Marshes at Atlantic City." It has already been sold..... At Association Hall, Dec. 2, Prof. R. E. Thompson delivered the third lecture of his course on "Living Issues in Social Science."..... Dr. Hedge, an eminent German scholar, delivered at the Academy of Fine Arts, afternoon of Dec. 2, the second lecture of his course on "German Literature."

CHE-MAH, the Chinese Dwarf, and Brustad, the Norwegian Giant, opened at Harris & Kohl's Museum, Pittsburg, Pa., Dec. 5. Crowds flock daily to this place of amusement, and success has so far attended the enterprise.

A NEW VARIETY THEATRE was opened in Allegheny City, Pa., Nov. 29, by the Carnival Novelty Company, organized from local talent. A fair-sized audience greeted their initial performance.

BAUM'S OPERA-HOUSE, Richburg, N. Y., is open for traveling companies. It will seat 800 people, and is advertised elsewhere by Manager Louis F. Baum as having first-class accommodations.

BARON SEEMAN, magician, was to have opened a week's season in Denver, Col., Dec. 5; thence to New Orleans, La., 18, for three weeks.

PROFESSOR CARPENTER, mesmerist, opened his seventh week in Boston Dec. 5.

MUSIC HALL, Cohoes, N. Y., which has been closed for several years by reason of disagreement of its two owners, is probably doomed never to be used again for public entertainments. The breach between the owners is wider than ever. A heavy brick partition wall is to be put in the centre, and the once beautiful and fully-equipped playhouse is to be given over to the tender mercies of lawyers, dentists and other business people.

COL. J. P. SANFORD lectures in Berwick, Pa., Dec. 13, Bloomsburg 14, Brockport, N. Y., 16, Rush 17, Medina 19, Richmond, Va., Jan. 3, 1882.

JOHN A. STEVENS was made a member by initiation of the Indianapolis Lodge of Elks on Nov. 27.

ORIENTAL HALL, La Salle, Ill., is recommended to managers visiting that section, and the proprietor, H. H. Meadows, is spoken of as a very accommodating gentleman by Horace Herbert of the Herbert Combination.

BARRETT the tailor offers special inducements to his customers this week, as will be seen by the advertisement.

RED AND GREEN FIRE can be purchased of the Unexcelled Fireworks Company at advertised price.

FREE CONG. HALL, Baraboo, Wis., is to rent. See A. J. Roberts' card.

THE ADELPHI THEATRE, Springfield, Ill., is for sale. See W. H. Laird's card.

W. J. HOPE, scenic-artist, advertises for an engagement.

PHILADELPHIA HALL, Jersey City, N. J., offers accommodations to traveling troupes. See card.

COLUMBIA HOUSE, Philadelphia, Pa., offers special rates to professional people. See Joel Hutton's advertisement.

SPECIALTY ARTISTS and curiosities are wanted at the Baltimore Dime Museum. Address D. Heraog & Co., proprietors.

PHŒNIX HALL, Grenada, Miss., is open for traveling companies, etc. See card. J. H. Huntley played there to good business Nov. 14, 15, 16.

UNIFORMS, properties and printing suitable for a minstrel show are for sale at Aberle's Tivoli Theatre, as advertised.

PORTER'S LYCEUM THEATRE, Atlantic City, N. J., is advertised for sale, with stage, scenery, bar and other fixtures, license, etc.

THE CLINTON HOUSE, Brooklyn, N. Y., makes it a special object for the profession to stop there, as stated in Manager W. M. Niblock's card.

BLITZ'S DIME SHOW is billed in Andenreid, Pa., Dec. 8, Hazelton 9, 10, Parsons 12, 13, Ashley 14, Manticoke 15, Berwick 16, Plymouth 17.

FRANCOIS R. BLITZ is to close his Dime Show Dec. 17, and shortly thereafter start out with his Monster Twenty-five Cent Show from Philadelphia, Pa.

LEO CARDO, magician, exhibited in Mahanoy Plain, Pa., Dec. 5, 6, 7, and is billed in Shenandoah City 8, 9, 10.

FOR REV. T. DE WITT TALMAGE'S lectures on "Big Blunders," in Washington, D. C., Dec. 7, nearly every seat has been sold.

PROF. D. J. DARE was to have given high-rope exhibitions in Folsom, Cal., Dec. 6, Placerville 7; going to Stockton 8, 9, Livermore 10, San Jose 12, Haywards 13.

EZRA, magician, exhibited in Escanaba, Mich., Dec. 2, 3, 5;, thence to Marionette 6, 7, 8.

WILLIS OPERA-HOUSE, Tarboro, N. C., can be rented of C. T. Willis, proprietor. It is furnished with scenery and seats 500 people. The Ritchmond & McElreth Dramatic Company played here recently six nights to reported crowded houses, turning people away.

A VERY LARGE QUARRY of lithograph-stone has been discovered in the State of Missouri. It is said to be in every respect equal to the finest German stone now used, and which is found only in the Kingdom of Bavaria. A company has been formed, the property purchased, and works will be erected within sixty days.

ROORBACH & Co. can furnish all articles from plays to burnt cork. See card.

PROF. J. E. MASTERS, humorist, etc., is due in New Washington, O., Dec. 9, Shiloh 10, New London 12, Wellington 13.

AMATEUR.

THE OPERETTA of "The Sleeping Queen" was given in Grand Rapids, Mich., Dec. 1, by Mrs. Legrand Pierce, Emma Mabelle, Chas. Clark, Henry Hart, assisted by Profs. R. A. Wellenstein and C. Th. Hennig, for the benefit of St. Mark's and U. B. A. Homes. Large attendance.

AT THE PENN AVENUE THEATRE, Pittsburg, Pa., a G. A. R. company, composed of local talent, was to have opened Dec. 5 for one week in "The Drummer Boy of Shiloh."

THE CLIO DRAMATIC CLUB produced "Maud Muller" and "Box and Cox" Dec. 1 at Thom's Hall, Cincinnati, O.

THE WORLD OF AMUSEMENT.

Brief Notes of Show-life Everywhere.

— The old Chamber of Commerce, Cincinnati, is to be reconverted to its original shape, and is to have its original name—Smith & Nixon's Concert and Lecture Hall—which, as we are reminded by *The Enquirer* of that city, it lost about 1856, when the place was first devoted to the purposes of commercial business. The hall was dedicated by Conkling's Minstrels in 1854, and it was in it, in 1855, that the last Democratic President, James Buchanan, was nominated. The stage of the old hall was on the south side, but it is to be hereafter on the north. The Chamber of Commerce, which has now removed to Pike's Opera-house, occupied the hall for twelve years. James R. Smith still owns it.

— Moncure D. Conway writes of Jenny Lind Goldschmidt that that once-famous singer has a pleasant home, and, retaining warm memories of America, has kindly welcomed and advised the young American singers who have sought her out. She is sixty years old, but does not look to be fifty, her hair being but slightly touched with gray, her eyes still bright and happy, and her figure still graceful.

— At the Park Theatre on Dec. 8 there is to be a matinee performance in aid of the Women's Hospital of this city.

— Kate Claxton is to make the holidays cheerful at Booth's Theatre by producing "The Two Orphans" there.

— It is announced, by authority, that the aggregate receipts of J. H. Haverly's different entertainments throughout the country on Thanksgiving-day amounted to $23,700.

— Louis Staab, piano-player, is to give a concert in Chickering Hall on Dec. 14. He will have the co-operation of Mrs. Anna Bulkley-Hills, Christian Fritsch, and C. E. Pratt.

— At our Germania Theatre, next January, Frau Ehmenreich, a noted actress from Faderland, will begin a professional career in this country.

— The New York Juvenile Guardian Society is to benefit by a performance at the Academy of Music on Dec. 8.

— "The Money-spinner," with Rose Coghlan in the leading part, is among the promised attractions for this city this season, and so is "Youth," the latest London spectacle.

— Sam Franko the violin-player is to give a concert in Steinway Hall on Dec. 7.

— Katie May, infant daughter of George W. Aiken, manager of Robinson's Circus, was buried in Cincinnati last week.

— John Herforth, at one time scenic-artist of the Vine-street Opera-house, Cincinnati, is in Philadelphia, painting scenery for the Grand Central.

— Amweg, hero of the St. Louis Hazeltine affair, has rejoined the Ford Comic-opera Company, $500 richer by the compromise of his suit for $10,000 damages. It is said, however, that the lawyers on each side got $1,250. This should make Amweg sad, were he not a jovial tenor in a comic-opera troupe.

— J. Z. Little last week presented D. B. Hughes of Houck's Opera-house, Cincinnati, with a neat watch-charm studded with diamonds.

— The Volkeses are to follow the Florences at Booth's.

— Minnie Hauk is to be the solo singer at the first Saalfield concert of this season. It takes place in this city on Dec. 10. The New York Vocal Society will also take part.

— Mrs. J. H. Hackett is to play Lady Macbeth at our Academy of Music on Dec. 22. Barton Hill is to be the Macbeth, and E. F. Thorne the Macduff.

— Miss Minnie French of the French Twin Sisters contemplates matrimony in the near future, and she is not going out of the profession for a husband.

— "The Stage As It Is" was the theme chosen by Henry Irving when he recently delivered the opening address at the Edinburgh (Scotland) Philosophical Institution.

— Campanini, Corsini, Del Puente, Fritsch, Remmertz and Werner are the singers and instrumental performers who, together with Miss Minnie Hauk, will assist Mrs. Rice-Knox in her concert at Steinway Hall on Dec. 8.

— The annual performances in behalf of the Roman Catholic Orphan Asylums take place at our Academy of Music today, Dec. 6, afternoon and night.

— Miss Amy Baker, from the Boston University School of Oratory, will give recitations at Steck Hall Dec. 6, in a concert for the benefit of the music fund of St. Ann's Church for Deaf Mutes.

— This is the last week of Frederick Haase's engagement at the Germania Theatre.

— John W. Hamilton, known in circus circles, was married in this city on Nov. 3, the bride being Florence J. Pittman, daughter of Thomas W. Pittman.

— The scenery is all ready for "The School for Scandal," with which Wallack will open his new theatre.

— Chang-Yu-Sing, the Chinese giant, and his manager called for England Dec. 3. They called at THE CLIPPER office to say adieu.

— John W. Jennings has been offered a long engagement by John Stetson; but, in the hope of collecting arrears of salary due by the Baldwin management, he will remain for the present in San Francisco.

— *The Enquirer* of Cincinnati states that Harry Miner is negotiating with Manager Franz Buchmann for a lease of the Coliseum, with the idea of making it "one of the handsomest theatres in that city."

— Lafayette Harrison, who has returned to his old business of managing musical attractions, announces a concert for Dec. 21 in Steinway Hall. The Philharmonic Club will be among the attractions put forward on that occasion by the old manager of Irving Hall.

— Little Corinne was in the custody of her Boston friends last week, pending the New York troubles. She left for New York Dec. 4.

— J. C. Scanlan has departed from Eric Bayley's "Colonel" Company, and Edward Taylor is filling his place.

— J. H. Fitzpatrick leaves the Boston Theatre Company at the close of "Michael Strogoff's" run there.

— Harry Dixey has made an offer for the management of Forest Garden, Boston, Mass., next Summer.

— John J. McNally is now managing Annie Pixley's "Miss" company.

— "Alexandra," under Manager Morlay's direction, is among play futurities in Boston.

— Charles Atkinson of the Jollities was in Boston last week. The company is playing in San Francisco.

— When the Wilkinsons take "Priscilla" on the road, they will also carry with them D. J. Sullivan, a young Boston actor, who will do leading business.

— Eugene Tompkins of the Boston (Mass.) Theatre has purchased the right to play "Le Petit Jacques," the latest success at the Ambigu, Paris.

— George Millbank will go ahead of the Rice-Stetson "Patience" Company, vice W. H. Whitenect, deceased.

— A new Theatre des Celestins has been opened at Lyons, France. It is built on the site of the one destroyed by fire some time ago.

— A one-act comic opera, "Yves et Yvette," music by Lecont-Widmor, has met with a favorable reception at Aix-les-Bains.

— They had an opera-bouffe, "The Father of Mme. Angot's Daughter," on at Naples recently. They could not stand it. It failed.

— J. Leslie Gossin has decided to name his new piece, in which he proposes to star next season, "Right of Way." It is to be largely spectacular—a collision between two steamboats on Long Island Sound being a prominent feature.

— In Louisville, Ky., on the night of Dec. 3, Lee Merritt was shot and killed by a man named Rhoer. The killing resulted from a quarrel that had taken place in a saloon. The deceased was a stepbrother of Alice Oates the singer.

— A very wealthy lady and her invalid son having made M. V. Lingham's acquaintance in San Francisco, Cal., recently, extended such a cordial invitation to him to accompany them on their return East that Mr. L., after some little demur, consented. His departure was reported by telegraph in our past issue.

BASEBALL.

PITCHERS AND CATCHERS OF 1881.

The League did not monopolize the best pitchers and catchers of the past season, some splendid work in both positions having been done on the Polo Grounds in games played with the Metropolitans by outside clubs as well as by Metropolitan pitchers and catchers against League teams. The Mets labored under quite a disadvantage during a majority of the months of their long season from the almost continuous disabling of their catchers. No fewer than eight different men caught for the Metropolitans. Dorgan was the first catcher to be tried, and though it was some time before he could get down to his work in throwing, he did some very good catching. Then came a young catcher from the country named Casey, who stood up to his work pluckily enough, but in other respects was not up to the required standard. Then Powers was tried, but he left the club in the lurch to accept a League engagement before he had been regularly signed. Following him were Sweeny and Hayes, both plucky catchers, and just the men to support a good strategic pitcher. But, like Dorgan, all these were successively disabled in one way or other, change-catchers for the Mets' team being in great request during the first three months of the season. Sullivan, Farrow and Kelly were successively tried with more or less success, all doing fine work at times, but all giving out to a greater or less extent. It was a hard experience to go through with to play behind the bat in the Metropolitan teams during 1881, with a different pitcher to face nearly every week; or, if not that, a pitcher who was in one way or other out of form and not up to proper team work. Daly and Poorman were the first two pitchers of the Metropolitan team; but the latter failed, from a disabled arm, to play up to his high standard of the previous season. In his first match, however, against the Detroit nine, he disposed of them for two base-hits, and but one run in the entire nine innings' play. After Poorman, came Driscoll, who was quite a failure against the League teams in April, though he did better later in the season with the Athletics. Leary was tried in two games; but whatever skill he might have possessed when in good form, his incapacity in other respects rendered his engagement alike by the Mets and the Detroit Club failures. Neagle and Doyle then came to the rescue of the Metropolitan pitching, and both were capital fielders in their positions, and had endurance for their arduous work. A feature of Doyle's play was his thorough good temper, and his gentlemanly conduct on all occasions. Coming from St. John's College, he was an exception in educational advantages to the rest. The management have done a wise thing in retaining him for 1882. One drawback to Daly's value as a pitcher was that his physical misfortune rendered him comparatively useless in the field—outside the pitching—and as a batsman. In both these latter essentials Doyle had the best record of all the pitchers of the Metropolitan season. Of the outside club pitchers whom we saw play at the Metropolitan grounds the past season Weidman of the Washington and Albany teams was decidely the most effective, he showing marked improvement over his play of 1880. He was finely supported by Trott, one of the pluckiest and best catchers of the outside club teams of 1881, if not the best. We saw Whiting show up as catcher in the Philadelphia and Baltimore nines very promisingly, he backing very wild and poor pitching pluckily. Reipschlager also did excellent service behind the bat, especially while in the Atlantic nine. Under a strict management, having the power to keep their players well disciplined, even better work would be got out of him, for he is plucky and enduring enough. Fusselbach of the Athletics gave Weaver very good support in a majority of games played by that team, Gardner creditably doing the unusual double duty of both pitcher and catcher in several Athletic matches. Schappart, too, did good work in the October Atlantic games as their pitcher, but he was aided by very fine general support.

THE CHICAGO COMBINATION played their second game in New Orleans, La., Nov. 27, when they met the R. E. Club in the presence of fully three thousand people. The contestants exchanged pitchers, and Flint as catcher also strengthened the Lees. A close and interesting game was expected, but the reverse was the case, as the Chicagos pounded McCormick's pitching for sixteen safe hits, and won by a score of 13 to 5. A very small assemblage witnessed the game 29 between the Remy-Clarke Club and the Chicagos. The latter gave McCormick and Flint to the Clarkes as pitcher and catcher, and took Dunn and Graves in exchange. Owing to the fine pitching of McCormick and the able support given by the Chicagos to Dunn, the game resulted in a draw, each having scored five runs in ten innings, when darkness put a stop to further play. Williamson, Gore, Carpenter and Taylor accompanied Mr. Brennan on a hunting trip last week.

THE OLYMPIC CLUB of this city was reorganized recently by the election of the following officers: President, Peter J. Moran; vice-president, John Riley; secretary, Richard T. Pettit; treasurer, James Reilly; sergeant-at-arms, Andrew Horan. The Olympics in years gone by contested for supremacy in the amateur arena with all the crack clubs of the day.

THE ALLEGHENY CLUB of Pittsburg, Pa., have engaged John Leary, J. W. Keenan and Henry C. Myers for 1882. The three are well-known professionals, Leary having pitched for several clubs last season, Myers being the short-stop of the Philadelphia Club and afterwards of the Baltimore, while Keenan formerly caught for the Albany.

THE DIRECTORS of the Providence Club announced Dec. 1 that the solicited subscription of $10 per stockholder to square up the year's finances remains half unpaid, and that unless the balance, of about $650, was forthcoming on or before Dec. 3, the president would be authorized to withdraw the club from the League.

THE YALE NINE will not train in the gymnasium this Winter, or at least not until just before they are able to play out of doors. It is thought that this sort of training does more harm than good, and should be abolished.

THE RECREATION GROUND, San Francisco, Cal., was well attended Nov. 20, when the California and Reno Clubs contended. Piercy pitched for the Californias, who won easily, the figures at the finish being 18 to 8 in their favor.

A PROFESSIONAL TEAM is being organized in Syracuse, N. Y. Henry McCormick, the well-known pitcher, is actively engaged in the project to represent that city on the ball-field next season.

A SEVEN-INNING GAME was played Nov. 27 in St. Louis, Mo., between the Browns and Reds of that city, the former winning by a score of 8 to 3.

CRICKET.

MANHATTAN CLUB'S RECORD FOR 1881.

The Manhattan Club of Brooklyn during 1881 played in ten first-eleven games—they were successful in six, lost three and had one drawn. They defeated the Staten Island Club in this class of matches twice and lost once, and they also defeated the St. George Club twice, not losing a match with the latter; their greatest victory being their opening one of the season with the Girard Club of Philadelphia. The other was that in their match with the Syracuse Club. They lost one game in these contests, with the Young Americas and one with the Merion Club of Philadelphia. Their total runs in their first eleven contests was 1,125, while the runs scored by their opponents were but 836. The record of the eleven in their contests for 1881 is as follows:

May 19—Staten Island, at Staten Island, won by an inning and 17 runs.
May 30—Girard, at Harrowgate, won on first inning by 44 runs.
June 15—Young America, at Prospect Park, lost on first inning by 80 runs.
June 28—Staten Island, at Prospect Park, won on first inning by 68 runs.
July 19—Staten Island, at Staten Island, lost on first inning by 11 runs.
August 10—Merion, at Prospect Park, lost on first inning by 4 runs.
August 17—Syracuse, at Prospect Park, won on first inning by 60 runs.
September 1—Young America, at Stenton, drawn by time.
September 17—St. George, at Prospect Park, won on first inning by 83 runs.
October 14—St. George, at Hoboken, won on first inning by 110 runs.

Below will be found the batting averages of those of the first eleven players who played in three and more innings Those who did not reach this figure were Middleton, Holt, Filmer, W. Scott, Fortun, Vint, Garbutt, Bannister and Love.

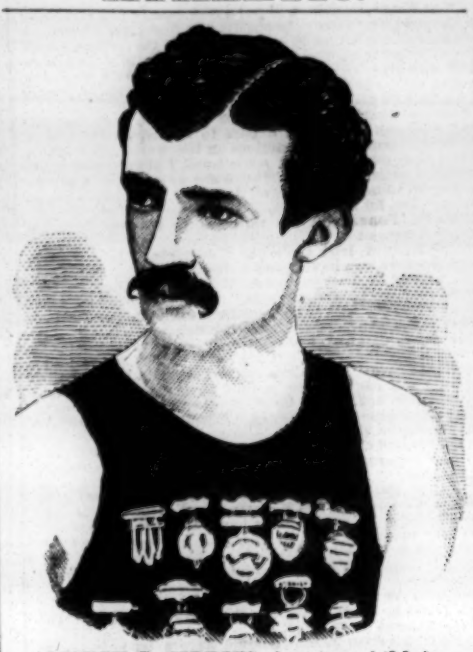
BATTING.

	Innings.	Highest score.	Total runs.	Average.
Ashbridge	3	43	79	26.33
Smith	10	66	221	22.10
White	8	40	149	18.62
Emmett	10	65	155	15.50
Hooper	10	29	76	7.60
Hulbert	9	26	95	10.55
Davis	3	19	19	6.33
Sprague	9	8	31	3.44
Hosford	7	9	42	6.00
Geo. Scott	7	10	29	4.13
Greig	6	12	25	4.16
Makin	4	5	13	3.25
Jenkins	3	3	5	1.66

BOWLING.

	Matches.	Balls.	Runs.	Maidens.	Wickets.	Av. runs per wicket.
Sprague	5	102	22	6	4	5.50
Hooper	9	168	79	2	13	6.07
Smith	10	1,082	368	48	53	6.94
Emmett	10	748	346	37	39	8.87
Greig	3	96	32	4	3	10.66

ATHLETIC.



JOSEPH F. GIBBONS, Amateur Athlete, was born in Westport, Mayo, Ireland, Jan. 29, 1857, is 5ft. 8in. in height, and weighs, when in condition, 135lb. His first public appearance was made at Harlem-river Park, June 9, 1878, in games held under the auspices of St. James' Church, when he won first place in a walk of a trifle over a mile, in 9m. 11s., James Doyle being second. His next race was at the Kings Co. A. C. games at Jones' Wood, July 26, coming in second to W. Watson in a mile-and-a-half walk. July 29, with 60s. start, finished third to M. Johnston (150s.), C. Renhofer (90s.) in a two-mile walk at the Clan-na-Gael games. Aug. 15: at the games of the Emerald and Hamilton Rowan Clubs won the one-mile walk, in 7m. 30s.; P. J. McDonald, ex-champion three-mile runner, second. This was done on the Jones' Wood track, which, being short, prevents it from becoming a record. Aug. 17, at the Manhattan A. C. games, won the two-mile walk (170s.), L. Fosdick (215s.) second, W. Purdy (130s.) third. Time, 17m. Aug. 19, at the games of St. Gabriel's Church, was second to W. Watson in a two-mile walk, by ten yards. Time, 16m. 30s. Aug. 30, at the Murray Hill A. C. games, won the one-mile walk; J. Cahill second. Time, 8m. 15s. Sept. 14, at the S. A. A. C. games, finished third in a three-mile handicap walk, in which T. H. Armstrong made the best time on record. Sept. 1, at the Manhattan A. C. games, in a mile-walk, with 75sec. start, finished first in 7m. 15s. Through the mistake of the scorers the race became so mixed up that it was decided to have it take place the second week from that date, when J. W. Gavett (80s.) finished first, one yard in front of Gibbons; P. J. McDonald third. Time 7m. 14s. Sept. 26, won a two-mile handicap walk (70s.), F. Mott (scratch) second, P. J. McDonald (90s.) third. Time, 16m. 43s. Mott was 220 yards behind at the finish. March 3, 1879, at the Independent A. C. games, won the three-mile walk, beating J. B. Clark by two feet. Time, 24m. 43s. Considering that the race was walked on a 16-lap track, it was a very fast one. April 16, at the St. James A. C. games, Jersey City Rink, won the one-mile walk easily, C. McBride second, J. W. Aymar third. Same place and day, won the two-mile walk by a quarter-mile, Louis Voight second. Time, 18m. The track was 26 laps to a mile. April 21, same place, in a ten-mile walk finished fourth to James H. Gifford, E. Brine and Charles Conner, in 1h. 33m. 41s. May 2, at Gilmore's Garden, in a seven-mile walk was beaten ten yards by T. H. Noonan; J. H. Gifford third. Time, 59m. 20s. June 9, at the games of the N. P. A. A. A., Newark, N. J., won the one-mile walk easily, E. N. Jackson second. Time 8m. 25s. Same place and day, won the two-mile walk. S. E. Herring second. Time, 17m. 33s. June 23, at the Irish American A. C. games, won the two-mile walk from scratch, Miles W. Gibbons (2m. start) second; T. Morrow (65s.) third. Time, 17m. 30s. June 27, at the Irish National games, held at Jones' Wood, won the one-mile walk easily, James Doyle second. Time, 8m. 23s. This was Gibbons' last race in 1879. Sept. 22, 1880, at the Irish-American A. C. games, in a match race with T. J. Ward, Gibbons to walk 200yds. while Ward ran 310yds, Gibbons won after a good race in 39s. Same day he was captain of the winning tug-of-war team composed of J. F. Gibbons, Jas. R. Ward and D. F. O'Brien. We did not hear of him again until 1881; then, on Jan. 9 and 16, we find him competing in the series of games to decide who was the best general athlete of the Irish-American A. C. Gibbons having won the most points, the series of games was decided in his favor. He won the one-mile walk, D. F. O'Brien second, P. J. Rooney third; won the three-mile walk, P. J. Rooney second, T. J. Ward third, in 27m. 45s.; came in second to P. Dennin in a one-mile run by two feet, T. K. Hastings third, in 5m. 45s.; won the one-half-mile run, T. K. Hastings second, D. F. O'Brien third, in 2m. 30s.; was second to T. K. Hastings in the one-quarter-mile run by one yard, in 65s.; got third place to D. F. O'Brien and T. K. Hastings in the running high-jump—Gibbons jumping 4ft. 5in. March 14, at the New York A. C. games, won the first heat in the mile walk, W. H. Meek second. Time, 7m. 53s.; and won the final same night, E. R. Pryer second, J. F. Prendergast third. Time, 7m. 42⅘s.; won by 100yds. March 15, second night of the N. Y. A. C. games, in the three-mile handicap walk Gibbons (60s.) was second to D. Lehane (45s.), J. A. Hesse (45s.) third. June 25, at the Irish-American A. C. games, competed in a match race for a diamond badge with P. Dennin, Gibbons giving him 15yds. start in a mile run. A good many thought this would be a sure win for Dennin, but Gibbons surprised his friends by winning easily by 60yds. Time, 5m. 16⅕s. Besides the above list he has competed in many other races, which it would take too much space to record.

THE SECOND annual athletic entertainment of the Metropolitan Rowing Club will take place at Madison-square Garden, this city, on Saturday evening, Dec. 10, at 8 P. M. In addition to the sparring and wrestling by professional and amateur experts named last week and others, C. Koch, C. Fettig, L. Fredricks Jr. and James Pilkington will give displays of single-stick and broadsword fencing, and there will be exhibitions of club-swinging by F. D. Creamer and L. Brandt. The programme gives every assurance of a pleasing entertainment.

T. C. HERBERT defeated J. E. Warburton in the first race in which the latter engaged since his return from America, at the Borough grounds, Preston, Eng., Nov. 12. The distance was twenty miles, the stakes $125 a side, and Warburton, who was in poor condition, resigned the contest at the end of thirteen miles, when he was 240yds. behind and feeling very queer.

THE ACTIVE AMERICAN ATHLETIC ASSOCIATION was organized in South Brooklyn, N. Y., a few days ago, with the following officers: President, Edward Chorman; vice-president, James S. Hall; secretary, Conrad Cox; treasurer, Everett Brumaghim; sergeants-at-arms, John McMath Jr. and Robt. Swift Jr. All communications should be addressed to the secretary, at 430 Seventh street, South Brooklyn, N. Y.

W. C. HINMAN, known as "The Jersey Boy," and Frank Withers engaged in a one-hundred-yards foot-race, twelve-foot scratch start, at Pueblo, Colorado, Nov. 24. Himan had a foot the better of his opponent at starting, and he finished the race that distance ahead, in 10⅕s.

AQUATIC.

AT A MEETING of the Seawanhaka Yacht Club on Nov. 29, Dr. H. G. Piffard, John Hyslop, M. R. Schuyler, A. Cary Smith and W. E. Iselin were appointed a committee to devise a system of measurement for the use of the club that will treat justly all types of boats, the races between the cutter Madge and sloops of the club having demonstrated the defectiveness of the present rule.

THE UNION BOAT CLUB of this city on Dec. 1 elected the following officers, to serve one year: President, Morgan J. O'Brien; vice-president, Charles T. Brown; secretary, Charles P. Kearney; treasurer, Edward J. Connell; captain, Harry M. Jackson; trustees, A. J. Steers, G. M. Edebohls, M. D., P. Jac. Engle and J. Jos. McGeer.

THE COLQUHOUN SCULLS and champion cup of Cambridge University, Eng., were on Nov. 16 won by J. C. Fellowes of First Trinity.

L. C. WHITE won a two-mile turning race, for which four started, the prize being a gold medal, offered by the Pioneer Boat Club, at San Francisco, Cal., Nov. 24. He won by nearly four lengths, in 13m. 45s.

A FIFTY-MILE WALK for three hundred dollars was begun by John Meagher of Lawrence and R. E. Pollock of Salem, Mass., at Willow-park Rink, Lawrence, Mass., Nov. 29. Pollock withdrew on the thirty-first mile, Meagher being then a mile and a half ahead.

THE Yale University Boat Club met Nov. 30, and accepted Harvard's challenge conditionally, the conditions being that Yale be allowed the privilege of naming the day.

THE RING.

ROOKE DEFEATS McCLELLAN.

The match between George Rooke and Wm. C. McClellan, to fight with small gloves, for a purse, was decided on Thursday evening, Dec. 1, in the pool-room attached to a well-known sporting-house in Long Island City. Originally the price of tickets was fixed at ten dollars, but subsequently the tariff was reduced to one-half that sum, at which figure in the neighborhood of three hundred tickets were disposed of, although there were more people in the hall than are represented by those figures. The affair had been conducted with becoming secrecy, and such precautions had been taken as would prevent trouble from the authorities. The assemblage was highly respectable in appearance, including among the regular sporters many men well known "on the street," in society, and as members of learned professions, but who have a weakness that is human for contests between experts in the use of Nature's weapons. Of the two men McClellan was in the better condition, Rooke not having subjected himself to a strict course of physical preparation, and indulged his appetite for the good things of life too much. He had considerable cause for worriment, too, and this had a detrimental effect, both physically and mentally. While McClellan was in condition superior to that of his antagonist, however, he was not in quite as good fix as he might have been had he not have been obliged to spend so many hours daily indoors, attending to the wants of his patrons downtown. The large majority of those present were friends of McClellan, who had entire charge of all the arrangements, sale of tickets, etc. It was long past nine o'clock when the principals made their appearance in the hall and entered the ring roped off on the east side. Rooke had for esquires Barney Aaron and another, while McClellan was waited on by Mike Donovan and Jack Turner. The umpires were Johnny Saunders for Rooke, and Dick Hollywood for McClellan. William Muldoon the Græco-Roman wrestler, officiated as referee. At 9.29 the combatants squared themselves for the first round, and after some cautious fencing McClellan was first to offer, landing his left on the stomach, which proceeding he directly repeated. This waked Rooke up a bit and he let fly the left, also getting home on the body. Another spell of sparring was ended by a mutual exchange with the left, Rooke following up with the right on the left side of the neck, when they clinched, struggled, and George had a little the best of the fall. This round occupied 2m. 45s. Coming up for the second round with alacrity, they got to business at once, McClellan again taking the initiative, and delivering both hands on the body, then grabbing his man, but being worsted in the struggle for the fall, which found George the top man. Time, 25s. Rooke was quickest at the scratch in the third round, and as he presented himself, Mac's umpire claimed first blood for his man, which was allowed. Rooke was bent on forcing the pace, and he at once dashed out his left straight as an arrow, the blow landing squarely on McClelland's mouth, causing his teeth to rattle. Both delivered wildly twice, and then Rooke planted a pretty hard one with the right on the chin. They now got to half-arm fighting, the work being fast and vicious, and ended with Rooke catching his man a hot 'un with the right on the jaw and neck, dropping Mac in a heap on the floor, where he landed face downward, straightening out like a corpse. It was evident to old ring-goers that the jig was up, and as Mac was still insensible when "Time!" was again called, the battle was awarded to Rooke. The last round occupied 1m. 38s., and until the signal of defeat went up from Mac's corner about 6m. 30s. were consumed in all by the fight. McClellan was sorely cut up at his defeat, and will hereafter probably attend to a good business instead of pitting himself against a man who can give him odds in weight, height, strength and hitting power.

JAMES DALTON of Chicago made his first public appearance in this city on Tuesday evening, Nov. 29, at Turn Hall. The attendance was very light, which was in a measure attributable to the injudicious manner in which the same was advertised, causing the beneficiary to be laughed at rather than respected for the ability that he undoubtedly possesses and the ambition which he displays. The sets-to were few, and included Fiddler Neary and Pat Jordan, Johnny Reilly and Johnny Saunders, Mike Cleary and Steve Taylor, "Bowery Bill" and Frank Kopf, Mike Ennis and Jim Riley, and for the wind-up Dalton and a big novice named Jim Keene. Uncle Tovee was master of ceremonies, but it was beyond his power to make the show interesting or satisfactory to the spectators, who went away sorely disappointed.

THE HILL-TOP RIFLE CLUB has been reorganized at Cincinnati, O., with the following officers: President, D. Smith; financial-secretary, Robert Weinheimer; captain, A. C. Spangler.

CHECKERS.

To Correspondents.

C. A. ATKINS, New Haven.—1. Photo is "to the life." 2. Attended to.

R. MERRILL, Springfield.—1. Your solution is the first received of Position No. 61. 2. It will be compared with that of the author. 3. Analysis of Mr. Oliver's play defective, as several moves are omitted.

C. CRAWFORD, Hartford.—Positions will be examined.

Brevities.

SCORES OF WYLLIE.—Mr. Wyllie's recent play in this city shows 53 games won, 0 lost, and 3 drawn. He played in Newark, winning all, and in Paterson won 44 games, all that were played. At River Point, R. I., he won 73, drew 8, and lost 1. At Munson, Mass. (up to Nov. 29), he had won 38, lost 0, and drawn 6. Dec. 2 and 3 he intended playing at Springfield. Boys, can't some of you change this "state of affairs."

JANVIER'S ANDERSON is reported as nearly ready.

A BROOKLYN CORRESPONDENT lately visited Newburg on the Hudson, meeting Mr. Williams over the board with the following score: Schellhass, 3; Williams, 1; drawn, 4 games. Mr. Williams is reputed to be one of Newburg's best.

NEW HAVEN CHECKER CLUB.—This well-known organization is again in operation with the following staff of officers: President, J. F. St. Clair; vice-president, E. R. Lawrence; financial secretary, P. F. Conway; corresponding secretary, C. A. Atkins; treasurer, H. F. Smith. Headquarters, No. 23 Hoadley Building, opposite the post-office.

Game No. 38, Vol. 29.

Played between our correspondent E. W. Spiller and Mr. SWITCHER.

Black. Mr. Kelly.	White. Mr. Spiller.	Black. Mr. Kelly.	White. Mr. Spiller.
1..11 to 15	21 to 17	15.. 8 to 11	26 to 22
2.. 9 13 (a)	25 21	16..11 15	27 24
3.. 8 11	17 14(b)	17.. 7 11	22 17
4..10 17	21 14	18..15 18	10 7
5.. 4 8 (c)	29 25	19.. 3 10	14 7
6..15 18	22 15	20..11 15	7 3
7..11 18	24 19	21..18 23	3 7
8.. 7 11	28 24	22..23 27	7 10
9.. 2 7	24 20	23..15 18	17 13
10.. 6 10	32 28	24..27 32	20 16
11..10 17	23 14	25..12 19	24 15
12..11 15	19 10	26..32 27	15 11
13..17 22	26 17	27..27 31	11 7
14..13 29	31 26	White won. (f)	

NOTES FOR STUDENTS, BY THE EDITOR.

(a) 8 to 11 draws. See "American Checker-player," Variation 1.

(b) This is Variation 2, as above. 24 to 19 is the trunk move, resulting in a draw.

(c) This leaves the book, which gives 6 to 10 here with a draw.

Solution of Position No. 70, Vol. 29.

BY K. PRICE.

White.	Black.	White.	Black.
1..31 to 27	32 to 23	4..17 to 10	7 to 14
2..24 19	15 24	5..30 26	21 30
3..22 18	23 14	6.. 5 9	White wins.

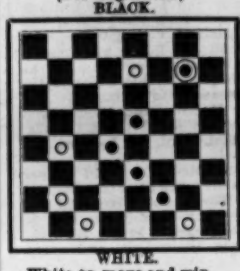
Solution of Position No. 71, Vol. 29.

BY I. D. J. S.

Black.	White.	Black.	White.
1..31 to 27	32 to 23	3..32 to 27	Black wins.
2..15 18	23 7		

Position No. 72, Vol. 29. BY H. D. LYMAN. (For beginners.)

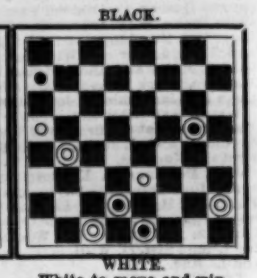
BLACK.



WHITE.
White to move and win.

Position No. 73, Vol. 29. BY C. E. HOLTZNIUS.

BLACK.



WHITE.
White to move and win.

CHESS.

To Correspondents.

F. M. TEED.—Thank you for the kind favor. May we ask you for a similar one weekly, till the close of the tourney?

GEO. R. DOAK.—We hope you will be pleased with the illustrations appended to your game; this exhausts the budget

MANHATTAN C. C.'s TOURNEY.—Our contributor F. M. Teed writes us: "This club's tourney is now well under way, and the following are the leading scores to date.

Players.	Class.	Won.	Lost.	Players.	Class.	Won.	Lost.
D. G. Baird	I.	5	3	W. M. De Visser	I.	6½	2½
J. W. Baird	I.	5	2	C. Isaacson	II.	6½	1½
A. L. Gruetter	I.	5	4	G. Simonson	II.	3	3
F. M. Teed	I.	4½	1½				

The tournament excites considerable interest, though there are only eleven players."

COUNTIES CHESS ASSOCIATION.—The great foreign event of the week is the entirely satisfactory report of the recent meeting of this English amateur association at Leamington—name of good chess omen, as all will agree whose chess reminiscences run back to that glorious concourse of chess luminaries of the last generation at this delightful, hospitable town. What a congenial reunion this must have proved to Caissa's favorite and favored champion, Signor Aspa, as the veteran again gallantly does battle for the mistress of his unquenchable love! The entry in the first-class tourney was a notable one—Rev. Messrs. Ranken, Owen, Wayte, Coker, Rowley and Skipworth, with Signor Aspa, Messrs. Dewar, Cutler and Cook—ten in all. The prizes fell, successively, to the three reverend gentlemen first-named.....The second-class tourney commanded twelve entries, the first prize ultimately being divided between Messrs Blake and Walton; and the second between Messrs. Newham, Michael and Bowley. This shows that the battling must have been close and determined.....The handicap had sixteen entries, the well-known master Rev. Mr. Macdonnell appearing in the lists. The veteran Rev. A. B. Skipworth and Mr. Templar, ultimately came out equal, dividing first and second prizes. Lord Alwyne Compton, Dean of Worcester, is president of the Association. The next annual meeting will be at Manchester.....The losers in the first round of the handicap had a consolation, displacement tourney, the K and Q on one side only being interchanged in position. At this sort of thing the Rev. Mr. Macdonnell came off No. 1.

Enigma No. 1,303.

From the Chess Monthly's Problem Tourney.
BY "TAKE YOUR TIME."

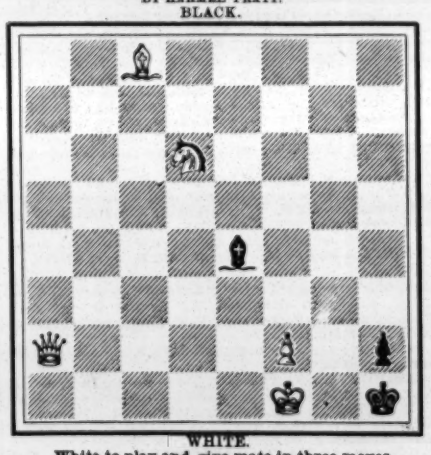
at K R sq, K 7, K 6, and 4, Q 7, Q sq, K B 2.

K B 6, K Kt 2, K Kt, Q R 6, Q Kt 8, K Kt 6, Q 5, K B 5, K R 7, Q Kt 5.

White to play and give mate in four moves.

Problem No. 1,303.

BY HARMEL PRATT.
BLACK.



WHITE.
White to play and give mate in three moves.

Game No. 1,303.

By correspondence, between our contributors Geo. R. Doak and L. S. Atkinson.

RUY LOPEZ KT'S GAME.

White, Mr. Doak.	Black, Mr. Atkinson.	White, Mr. Doak.	Black, Mr. Atkinson.
1..P to K 4	P to K 4	23..P to K B 4 (h)	K to Kt 2
2..K Kt–B 3	Q Kt–B 3	24..Q–K B 3	Q B × Kt
3..K B–Kt 5	Q Kt–Q 5 (g)	25..Q × Q B	K R–K sq
4..K Kt × Kt	K P × Kt	26..Q R × R (i)	Q R × R
5..K B–B 4 (b)	P–K R 4 (c)	27..K B × P	K Kt–K 4
6..Castles	K B–B 4	28..B P × Kt	Q × K P
7..P–Q 3	P–Q B 3	29..K B–K 4	Q–R 7 + (k)
8..Q Kt–Q 2 (d)	P–Q 4	30..K–his B 2	Q–Kt 6 +
9..K P × P	B P × P	31..Q × Q	K B × Q +
10..K B–Kt 3 (e)	K Kt–K 2	32..K–Kt sq (l)	Q R–K 2
11..K B–R 4 +	K–his B sq	33..Q B–Kt 2	K B–K 4
12..P–Q R 3	P–K R 5	34..K R–B 2	Q R–Q 2
13..P–K R 3	Q–her 3	35..K–his B sq	R–Q B 2
14..Q Kt–B 3	P–K R 3 (f)	36..K R–K 2	Q R–Q 2
15..Q–K 2	P–Q R 3	37..K–home	K–his B 2
16..P–Q Kt 4	K B–R 2	38..K–Q sq	K–Kt 2
17..Q B–Kt 2	P–Q Kt 4	39..K R–B 2	K–his B 2
18..K B–Kt 3	K Kt–B 3	40..Q B–home	K–Kt 2
19..Q R–K sq	Q B–Q 2	41..K R–B 5	Q R–K 2
20..Q Kt–R 2 (g)	Q R–Q sq	42..Q B–Q 2 (*)	K–his R 3
21..Q Kt–Kt 4	P–K Kt 4	43..Q B–K sq	Resigned.
22..Q B–home	K B–Kt sq		

(a) Mr. Bird's much-criticised but not disproved variation.

(b) Usually adopted by Mr. De Vere; pronounced *best* by Mr. Bird, as, if Black reply B to B 4; 6..B × P +, followed by Q to R 5 +.

(c) First played by Bird vs. Boden, some four years ago, and pronounced "an instance of eccentricity intensified;" but experience, Mr. B. submits ("Openings," p. 13), has proved it sound and good.

(d) Mr. Bird gives 8..P to K B 4, but observes that Q Kt to Q 2 is perhaps stronger.

(e) Making the just-suggested substitution, White continues: 10..B to Kt 5 +, K to B sq; 11..K R to K sq, K Kt to K 2, White's B is comparatively out of play, and Black can develop his game freely.

(f) Mr. Bird ("Openings," p. 14) informs us that "Dr. Zukertort and other authorities consider 5..Castles to be White's best." Mr. B. answers:

5..Castles	P to K R 4	10..K R to K sq +	K to B sq
6..P–Q 3	K B–B 4	11..K B–Kt 3	Q B–Kt 5
7..Q Kt–Q 2	P–Q B 3	12..Q Kt–B 3	P–K R 5
8..K B–B 4	P–Q 4	13..P–K R 3	Q B–R 4, with a satisfactory position.
9..K P × P	B P × P		

NOTES BY G. R. D.

(g) A quiet but strong move.

(h) The variations springing from Kt to Kt 5 are quite interesting.

(i) The only move.

(k) The initial move of a pretty combination, winning a P, at least. [The beginner will be instructed by studying a few moves along here.—ED. CLIP.]

(l) Black is fighting for a draw.

(*) Should have gone to K 2.

(*) The great thing is to win, but our temperament would have impelled us to take the P with B.—ED. CLIP.]

BLOTCHES, Pimples, Tetter, Redness of Skin, Itching Piles cured by Swayne's Ointment.—*The Empress.*

THEATRICAL RECORD.

Movements, Business and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal-laws, all letters, etc., in transit between the United States and Canada must be *prepaid*; otherwise they are not forwarded.

LADIES' LIST.

Ashton, Dorrit
Allen, May (of Comique, Richmond, Va.)
Allen, Lottie (variety "biz")
Adams, Annie (of Char. Thompson's Co.)
Abbott, Nellie
Arnott, Lu-lu (late of Waldman's Thea.)
Alplanalb, Madam
Allen, May
Abbott, Emma
Belmont, Minnie
Clifton, Belle (of N. Roberts' Co.)
Crabtree, Lotta
Cline, Maggie (of Tony Pastor's Co.)
Clavelle, Emma L.
Deshon, Sabra
Drew, Mrs. Estelle
Farrell, Leila A.
Farron, Mrs. T. J.
Farine, Mrs. Millie (of Coup's Circus)
Granville, Lillian
Grey, Miss Fred
Glenn, Carrie
Hardy, Lizzie
Hyers, Louise (of Hyers Sisters)
Hindle, Hattie
Holden, Gertie
Irving, Mrs. Blanche G.
Ingles, Lizzie
Jackson, Allie
Kellogg, Clara Louise
Knight, Fannie (late of Bradfora, Pa.)
Lee, Pauline
Lavely, Mlle. (strong-woman)
Lauretta, Millie
Morgan, Maggie (of Kendall's Co.)
Mafin, Mrs. Julia
Minnetta, Minnie (iron-jaw "biz")
Martelle, Ivy
Moore, Elsie
May, Gracie
Norwoyd, Marian L.
O'Brien, Nettie (of Forepaugh's Circus)
Oswald, Maude
Placide, Alice
Parker, Georgie
Patti, Adelina
Rose, Dora B.
Robeson, Erba
Rose, Lu-lu
Siddons, Ida
St. Felix, Mrs.
St. Elmo, Eva
Swain, Carrie (of Miner's Comedy Co.)
St. Clair, Eva
Tremese, Aline (of Haverly's Theatre, Chicago)
Taylor, Mrs. Nellie Hill-
Vivian Sisters, The
Vaughn, Mabel
Vampier, Ella
VonBehren, Annie (of Frayne's Comb.)
Waters, Nellie
Warner, Jessie (club "biz")
Wood, Annie L. (of Sol S. Russell's Co.)
Wentworth, Lu-lu

GENTLEMENS' LIST.

Abrams, A. (of McNeil's Co.)
Aubrey, Robert
Ashby, Joseph
Arnold, Max (Dutch "biz")
Aymar, Walter B.
Auston, Thomas
Adams, B.
Aubrey, J. H.
Austin, Mike
Arthur, Joseph
Alward, Gus
Baldwin, E. (late of Lottie & Baldwin Bros.)
Bryant, Andy
Batcheller & Doris
Batey, R. M.
Burgess, Cool
Butters, F. (of Loftus' Co.)
Burnett, Alf
Bentley, C. E.
Burdett, Major
Boodle & Prindle
Byrnes, John H.
Blaisdell, W. B.
Barnie, William S.
Buan, Irving T.
Bailey, George A.
Barnum, P. T.
Baldwin, Professor S. S.
Brady, Tom S.
Callicotte, J. W.
Call & Jennier
Chizola, Signor (of Rossi's Co.)
Carroll, H. M.
Cody, Martin
Clarke, Kit
Colwell, F. B.
Carl, N. (of Whitmore & Clark's Minst.)
Cawthornes, The
Cooper & Jackson
Carey, Harry
Corey or Cary, George
Curto, Carlo
Crusoe, Charles
Connolly, Edward E.
Cavana, Jerry
Coup, W. C.
Cole, W. W. (2)
Casselli, John
Conklin, John (p. o. mark, Sheffield, Eng.)
Canfield & Lamont
Connelly, Ed. J.
Cardello, Charles
Cooper, T. (of Cooper Brothers)
Curran, P. (manager, (My Geraldine Co.) (2)
Cecil, Professor A. A.
Crawford, J. (of Crawford & Gibson)
Chenet, S. J. N. (manager)
DeJudge, F. (trombonist)
DeGez, John F.
Ducrow, William
Dorr, Howard
DeLeon, Leon
Davis, Charles L. (manager)
Dyllyn, John B.
Degan, J. C. or S. C. (musician)
Davis, Alexander
Daley, Thos. (with The Tourists)
Dashway, Carlos
Devernon, Frank
Dale, W. O. (of Cole's Circus)
Doud, Frank (of Draper's Co.)
Dowley, Jr., B. R.
Doty, J. Arthur
Dalton, E. R.
Davis, Charles A.
Dashington, Walter
Dixon, Ormiston
Davidge, William
DeLorme, Harry
Daily, J. (of S. W. P. & W.'s Minst.)
Dixon, William
Edwards, Maze
Evans & York
Eugene, —(of Eugene & Gaston)
Ellis, Gus
Elliott, Dick
Franklin, W. E.
Flynn, M. (of Forepaugh's Circus)
Fraser, J. (of Denier's Co.)
Foote, Commodore
Forepaugh, Adam
Fersman, George W.
Frohman, Charles (manager)
Frey, Albert
Frew, Charles
Flynn, Matt
Faust, A. J.
Fox, Eddie
Fowler, Fred (flutist)
Fowler, Harvey W.
Farrell, Dailie A. (of Rial's Co.)
Fisher, C. (of Florence Herbert's Co.)
Franklin, J. E.
Flynn, John (of Haverly's Minstrels)
Florentine, Charles
Ferguson & Mack
Filson, Al W.
Gorman, William
Gordon, Charles M.
Gerson, E. (3)
Greyville, Thomas
Gotthold, E. M.
Good, A. D. (musician)
Gaylor, William
Gilson & Miles (song-and-dance)
Good, Al (of Cole's Circus)
Grant, Tom (one-legged-dancer)
Grover, Sr., Leonard
Giltoil, Bem (of Haverly's Minstrels)
Garland, Joseph
Gowdy, C. (agent, Wilson's Concert Co.)
Gallagher, J. (of Front st. Thea., Baltimore)
Hastie, William H.
Hall, George A.
Hermann, Chas. (of Arlington's Minst.)
Howard, J. B. (comedian)
Hague, Sam
Hertz, Carl
Hengler, T. M.
Holston, Ari
Howorth, John
Howick, Charles
Horan, J. P.
Haley, Ed, (of The Haleys)
Haley, R. M.
Hunster, L. S.
Haight, Andrew (of Coup's Circus)
Harrington, W. W.
Harrington, Dan
Hertell, Frank
Hurley, Jerry
Harrison, Eugene H.
Hayley, Tom & Eddie
Hammond, John
Hahar, W. D. (manager)
Howland, Rete B.
Hillyer, Clark
Herbert Charles 9c.
Hagan, Thomas
Howell, Jim (showman)
Holston, Ira
Hammond, George
Hoed, C. N. (of Lingard's Co.)
Irving, H. (of Buffalo Bill's Co.)
Irwin Brothers (acrobats)
Jordan, F. J. (Strausburgh Clock)
Jeffrey, J. H.
King, Charles (banjoist)
Kimball, Bert (ventriloquist) (2)
King, F. (of Anthony & Ellis' Co.)
Karl, William
King Brothers
Kurtz, O. H.
Kernell, Harry
Kearney, Joseph
Keene, Thomas
LaCard, Signor
Leando, E. (of Forepaugh's Circus; 3c.
Lorella, T. A.
Leland, Matt
Lamartine Brothers
Love, Val
Lapetina, F. M.
Logan, E. (of Logan & Dunn)
Lemons, F. (late of Cole's Circus)
Lester, W. (of Barry & Fay's Co.)
Luke, D. (of Forepaugh's Circus)
Lyons, D. (of Megathrian Four)
Lorella Brothers (of Hermann's Co.)
Little Tommy (acrobat)
Lucas, Fred R.
Leslie, George (of Butler & Leslie)
Lingard, W. H.
Lang, William (of Mott & Lang)
Leonard, Al (of Grover's Co.)
LeVoy, Ace
Lyles, Charles (candy "biz")
Leonard & Jones
Lytell, W. H.
Leotard, George
Murphy, George
Marion, George F.
Mayr, Franz
McAndrews, J. W.
Mackenzie, Archie (manager)
Miller, William A.
Marble, William
Mullen, Harry
Morton & Bryant
Morton, Charles H.
Murphy & Murray
Melville, Charles
May, Professor (dog-trainer)
Melville, Frank (equestrian)
Madigan, Mike
Moncrieff, Ed.
Mottley, John J. 3c.
Murray, Dominick
Morton J. (of The Big Four Minst.)
Middaugh, J. C.
Meyer, Marcus R.
Mack, Phil (of Murphy & Mack) (2)
Maxwell, B. (of N. O. Minstrels)
Maxwell, George (of Maxwell's Dram. Co.)
McAvoy, H. (of McAvoy & Rogers)
Menter, Edward
McDonald, Charles (comedian)
Murtz, John
Monroe, Frank (gymnast)
Maynard, Ed. (late of Cincinnati)
McElroy, J. (of Anthony & Ellis' Co.)
Norman, Captain Fred
Nelson, Frank
Nichols, J. W.
Niblo, Mr.
Norris, W. F.
Nunn, George (late of Lee & Nunn)
Norton, Charles
Organ, William
Oglesby, Dick
Orton, Miles
Orrin Brothers
Oliver, Ned
Peli & Lewis
Patterson, John (clown)
Powers, Jen
Pullman, — (of Shelby, Pullman & Co.)
Peters & Madigan
Pitou, A. (2)
Palles, J. (of Palles & Cusick)
Pulver, Crete
"Pico" — (The Clown)
Parker, Professor
Peck, Will Kellogg
Peasley, John
Powers, John H. (museum manager)
Page, L. F.
Phillips, John (Phillips Brothers)
Poor, Charles B.
Patrick, J. C.
Queen, Burt
Queen, Burt (ventriloquist)
Reed, C. (agent, W. Grover's Co.)
Ronaldo, Fred
Ritchey, J. C.
Ryland, Clif
Ronaldo, — (of Grover's Hum. Dump. Co.)
Reed, Jacob (of Forepaugh's Circus)
Reed, Roland
Ronaldos, The Three
Richardson, Burt
Richards, Geo. (cannonball "biz")
Rankin Brothers, The 9c.
Roberts, James H.
Roselle, — (of McIntyre & Heath's Mins.)
Ronaldo, — (man-serpent)
Redmond, C. (of Redmond & Blake) 9c.
Richmond & McElreth
Ronaldo, — (of Rial's Co.)
Rutledge, J. P. (manager)
Richards, George
Sunlin Brothers
Somerville, William
Showles, Jacob (agent)
Stocking, Frank
Salsbury, N.
Stevens, Frank R.
Sullivan, E. S.
Smith & Leopold
Sheppard, W. H. C.
Swain, Samuel C.
Spiegl, Felizian (pianist)
Skiff, M. T.
Smith, Nell
Stuart, Glenn B. (manager)
Sullivan, John "Stage-manager Amateur Co." (2)
Sheridan, Frank
Scott, J. (of Forepaugh's Circus)
Smith, Bart
Shine, Gilet (of Owen's Combin.)
Sully, Dan
Scott, Robert L.
Sealy, Charlie
Stewart, Edwin (manager)
Sweeney & Ryland
Sexton, M. C.
Shelby, Pullman & Hamilton
Stanley, Ernest
Stowe, Frank (circus-manager)
Shorrits, T. C.
Shelby, Dan
Smith, E. (of Smith & Leopold)
Spencer, Charles M.
Todd, William E.
Talbert, Harry C.
Thomas, Charles M.
Temple, H. (of Alexandria Exhibition Co.) 3c.
Tilton, E. L.
Thorndyke & Doane
Vincent, C. (of Tapley's Minstrels)
Villion, W.
Vampier & Vidouecq
Velno, J. C.
Vhnness, Peter
Victorelli, H. (gymnast)
Victorelli, W. (of Cardella & Victorelli)
Wheeler, J. (of Hamlin's New Theatre)
Willard, C. (of Alvin Joslin Co.)
Williams, Dave (of Smith's Bell-ringers)
Wardell, Frank (dressing)
Williams, George O.
Wallace, Prof. (of Hague's Minst.)
Winter, Banks
West, Sailor 16c.
White, Harry E.
Williams H. A. B.
Weber, E. Tom
Williams, W. (of Williams & Sully)
Watson, H. T.
Washburn, L. W.
Wilcox, R. E.
Whiting, Charles & Annie
Wallack, Watty
Winans, James (leader of Snelbaker's Co.)
Wilbur, Sam B.
Wingfield, David J.
Wallace, Harry
Walton, Punch
Walsh, James R.
Wenban, Ed. (agent)
Waldon, Rich 9c.
Welch, C. (of Barnum's Circus)
Young Victor

For letters received on Tuesday see another page.

ANSWERS TO CORRESPONDENTS.

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL TUESDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

P. H. S., Independence.—You should advertise for an actress who is not under engagement at present, as well as for scenery and costumes.

SIG. JONAS, Pittsburg.—The Rice who is with H. C. Jarrett in the management of "Fun on the Bristol" is the E. E. Rice who is at the head of the Rice Surprise Party.

C. P., Sterling.—Your card will cost $1 each time.

A. A. F., Cleveland.—We did not answer you promptly because you had set before us a huge task, which you could have simplified by telling us what works, in your opinion, had not been included. Instead of doing so, you force us to make an exhausting search that is needless if, for example, you have an idea that Shakespeare wrote the plays of "The London Prodigal," "Thomas, Lord Cromwell," "Sir John Oldcastle," "The Puritan Widow," "A Yorkshire Tragedy," and "Locrine." All these were attributed to him in his lifetime, but his friends argue that booksellers did it in order to sell worthless stuff. Your friend seems to have included all his acknowledged works except possibly the play of "The Two Noble Kinsmen," which is conceded to have been his in part. It was published originally as by Shakespeare and Fletcher jointly. On the theory that it was an old play doctored up, and upon the certainty that after Shakespeare's death Fletcher again doctored it, it has been omitted from the works of Shakespeare.

CONSTANT READER, Chicago.—1. The law is preferable, because there are so few opportunities to go on the stage compared with the many thousands of persons who are anxious to go on it. 2. Study of any kind is apt to be injurious to the eyesight. 3. Use your eyes as little as possible. 4. If you must use them constantly, procure glasses designed not so much to magnify objects as to preserve the sight. Any oculist can give you good advice and sell you the glasses at the same time.

S. F. R., Richmond—The only information we have of the movements of troupes of that kind is given from week to week in our minstrel columns. This lady wishes to hear from her son, of whom she has not heard since September last, when he was with a party known as the California Minstrels, who were then in Vincennes, Ind. Her address is Susan F. Redd, 401 Seventeenth street, Richmond, Va.

B. F. O., Warren.—For the purpose of writing them through THE CLIPPER Post-office, you have got all the addresses that you need. In having the names of the proprietors of the shows or of those after whom the shows are named, you have the names of the managers of many of them, and the other names that you have are of people who have more influence than the managers.

CONSTANT READER.—1. We have never measured kicks. As the spectators could not detect whether one man kicked three or four inches higher than the one who had kicked the week before, the matter is of less importance than possibly you imagine. 2. A man can be an artist in all three branches, and as much of an artist in one as in either of the others.

M. W., Davenport.—We have not heard aught of Cooper & Jackson's Circus since they were to have been in Yazoo City, Miss. That was on Nov. 18. Should you not see any mention of them in our circus columns this or next week, it will be a fair inference that they have closed their season.

M. R., Burlington.—1. W. O'Dale Stevens has such a gymnasium school in connection with the West-end Training Academy, Jersey City, N. J., as advertised in THE CLIPPER of Dec. 3. Always look in our business columns before writing us on such matters. 2. We should advise you to keep off.

W. O. B., Rome.—There was a Minnie Montez on the stage in this country about 1856. She was represented as a younger sister of Lola Montez, but she was nothing of the kind. She was, we believe, a sister of that agent of Lola who was drowned on a voyage from Australia to California.

T. B. J., Cleveland.—Miss Braddon's novel of "Darrell Markham" has been dramatised in this country, and perhaps in England as well. "Millicent's Husband" was the name given to the first dramatization we heard of here. It was brought out about fifteen years ago.

M. E. F., Fall River.—If your meaning is to find out where she is, we do not give the professional whereabouts or the private addresses of performers. Besides, you have failed to indicate her line of business. Address her in care of THE CLIPPER Post-office, stating the line of business, and she may send for the letter.

MRS. BLANCHE S. CLARK of 1,516 Spring street, Little Rock, Ark., wishes to hear from Miss Fannie Chaplain, song-and-dance. In answer to one of her inquiries, we have to say that we cannot recollect having heard of the lady's death. Perhaps George L. Kosure can answer.

O., Lanark.—1. John G. Bethune is the manager of Blind Tom. 2. Clara Louise Kellogg is this season concertizing under the auspices of Literary Bureaus. H. A. Slayton's had her a short time ago, and possibly has her yet.

E. T. F., San Francisco.—You are right in one respect, but perhaps wrong in the other. Charles H. Turner the singer used to be a minstrel, but we are not aware of his having been one under the name of Turner.

S. P., Brooklyn.—1. You probably mean Signor Manzocchi, who taught Adelina Patti. He died about a dozen years ago. 2. F. C. Packard was his name, and his London, Eng., debut was made in the title-role of the opera of "Faust."

MISS LILLIE E. HEDGES of Niagara Falls, N. Y., wishes to hear from her uncle, Hank Goodman, who used to travel with the New Orleans Minstrels, but of whom she has not heard in two or three years.

TORONTO.—1. The only performer of dogs that we recollect of having died within that time was Prof. Davis. 2. You might advertise for him in our business columns. It would require but three or four lines, and would probably elicit something definite.

J. B., Troy.—1. It may be the same. 2. We do not know his age, where he was born, where he now resides, or whether he is married or not. 3. Why not address a note to him?

CARROLLTON, Baltimore.—It is a matter of opinion which is the finer of the two theatres; and, even if we had formed an opinion, we would not express it in this column.

J. J. P., Scranton.—The first step towards becoming an actor is for you to get a position in some theatre as a utility-man. There are many thousands of applicants in excess of the vacant positions.

GEORGE L. COONEY, whose address is Seventh and Railroad avenue, Wilmington, Del., writes that the sister of the performer professionally known as Eugene Martinez is anxious to hear from him.

L. W.—"Money" is not a tragedy. It can be called a comedy, rather than a tragedy. It is properly a play, and should be so called. That covers everything of that kind in the dramatic line.

L. C.—"Way Down Upon the Swanee Ribber" (Old Folks at Home) was written by S. C. Foster. E. P. Christy paid for the privilege of having his name upon one edition of it.

HAWKSHAW, Baltimore.—"Rosedale" is not published in book-form. It can be got in manuscript of Lester Wallack, its reputed author.

ROBINSON, Flatbush.—Cornet-players are too numerous. A line or two in our advertising columns might bring him to the front.

J. M.—There were two Schultzes on the stage in the days of 444 Broadway—Lizzie and Matilda. Lizzie was the more prominent. Both danced.

R. M., Baltimore.—Edwin Booth has never played in Washington, D. C., we believe, since the national calamity of 1865.

J. H. C., Halifax.—We do not know it, or at least cannot now place our hand upon it.

FRITZ, Buffalo.—1. Cubas first appeared in this city in 1861. 2. She died on June 20, 1864.

INQUIRER.—If we are to decide any wager, it must be stated to us, so that we shall know just what we are about.

R. E. N.—The revival of "The Black Crook" at the Grand Opera-house, this city, began Dec. 18, 1876.

G. W. C., New Haven.—Mrs. Clara Marion Jessie Rousby died in England on April 19, 1879.

TWO NINETEENTH-WARDERS.—Theodore Thomas conducted nightly concerts at Terrace Garden in the Summer of 1866.

P. C. H., Boston.—"An Irish Stew" was the name John Brougham gave to his alteration and localization of "A Bull in a China Shop."

J. C. V., Hibernia.—It is not published outside of its form in THE CLIPPER.

P. B. R., Bloomington.—You had better advertise for what you need.

M. W., Davenport.—If their whereabouts are not given in our circus columns, we do not know where they are.

J. E. K., Hudson.—"Hazel Kirke" has had a longer run in this city than "The Black Crook."

F. R. D., Elizabeth City.—See answer to "M. C. F., Fall River."

FAREWELL, DEAR LAND!

WRITTEN AND COMPOSED FOR THE NEW YORK CLIPPER.

Words by GEORGE BIRDSEYE. Music by EDWARD GRATTAN.

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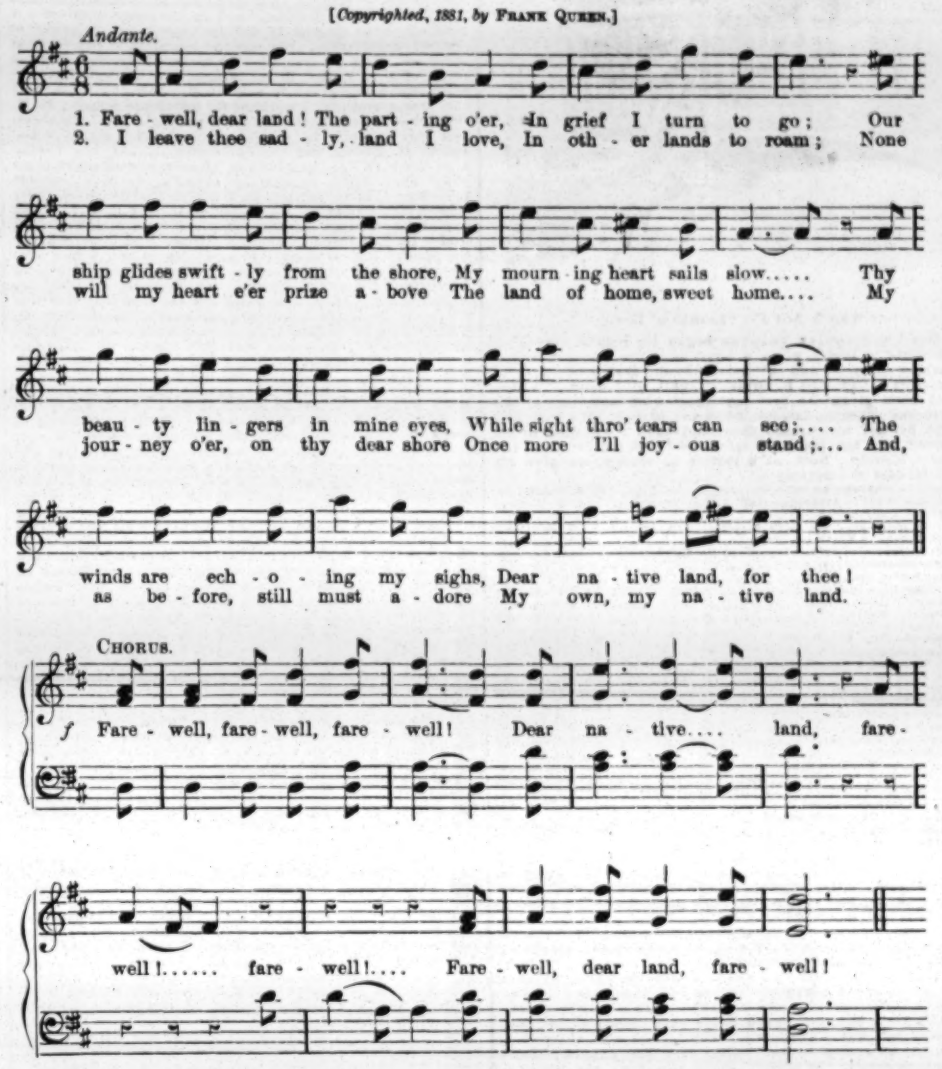
Andante.
1. Fare - well, dear land! The part - ing o'er, In grief I turn to go; Our
2. I leave thee sad - ly, land I love, In oth - er lands to roam; None
ship glides swift - ly from the shore, My mourn - ing heart sails slow..... Thy
will my heart e'er prize a - bove The land of home, sweet home.... My
beau - ty lin - gers in mine eyes, While sight thro' tears can see;.... The
jour - ney o'er, on thy dear shore Once more I'll joy - ous stand;... And,
winds are ech - o - ing my sighs, Dear na - tive land, for thee!
as be - fore, still must a - dore My own, my na - tive land.
CHORUS.
f Fare - well, fare - well, fare - well! Dear na - tive.... land, fare -
well!..... fare - well!.... Fare - well, dear land, fare - well!

INTRODUCTORY.

TUESDAY, Dec. 6, '81.

The Guiteau Combination, playing the roaring tragic-farce of "The Inspired Assassin, or the Fatal Bulldog," is still crowding the theatre of action in Washington, D. C., to the evident edification and enjoyment of the people who assemble to take in the most striking points of this great sensational play. The versatility of the head of this combination, C. J. Guiteau, Esq., is remarkable, as he not only acts the assassin with all the assurance and confidence of one to the manner born, but he likewise puts on the cap and bells, and does the side-splitting funny business to the delight of old and young who may be fortunate enough to get a foothold within the dramatic temple. The members of the combination seem to have caught the style of their leader, and they second his efforts in a very praiseworthy manner, throwing pathos into their roles when he gives them the cue, and anon rolling off those rare bits of innocent humor and by-play which have brought him and his troupe into such prominence and popularity. At one moment the audiences are as quiet as the tenants of the tomb; again, they shake the house with their uncontrollable laughter and plaudits. The gags interpolated by the star and his satellites during the action of the play are among the most amusing bits of this extraordinary life-drama. While Guiteau's imitations of insane persons are natural to a certain extent, in some instances they are overwrought and repulsive, and incite the risibles and ridicule of the audiences where nothing of the kind was intended. No time has yet been fixed for the close of the engagement. Should the attendance continue as large as it has been, and the patrons exhibit the same satisfaction and cheerfulness as have marked their presence during the run of the spectacle, it is possible that the entertainment may be carried well into the holiday season, or until the pantomime of "Humpty Dumpty" begins. Let no man fail to take his family to see "The Inspired Assassin," as such an opportunity as that now afforded may not again occur.....Which shows the difference between American and French management: Under the latter Patti was fast going to destruction. At this crisis one Abbey jumped in, in the very nick of time, and snatched the diva as a brand from the burning, and turned a threatened disaster into a complete triumph, and Nicolini came near turning a triple somersault as he surveyed the crowded house and examined the check handed to Patti. It was like mince-pie with plenty of brandy in it. Here is a scrap of poetry about

PIES AND GOODIES.

Nicolini finds things lovely here,
And it is plain the reason why;
He's a lovely appetite, too, 'tis clear,
For his fare is only pie.
That's a joke! What! Don't you see?
Likes pa—his fair—that is, Patti.
Come, now; you see it if you're wise,
For patties, you'll agree, are pies!

.....Ladies' ulsters, as now worn in the streets, will pass for opera-cloaks at the opera, the length of the two wraps being about the same. Economical lovers of music can make a display at a trifling cost, especially ladies of ulsterior views and plain habits.....One day last week we received by express a package of manuscript, and an explanatory note by the author, claiming that the contribution was purely original with him, and asking our opinion of it, and whether it would be likely to succeed if arranged as a Christmas holiday attraction. The article bears the quaint title of "Who Killed Cock Robin?" and is a sad story of a calamity which, it is claimed, occurred in this vicinity a short time ago. A close examination of the recital shows a total ignorance of the habits of the birds of America, as well as of their peculiarities; and this ignorance is unpardonable. A few extracts from this *purely original* work will satisfy the reader that our judgment of the work and its author is the correct one. The opening chapter is in the form of a question, as follows:

"Who killed Cock Robin?"

We admit the killing, for that is plausible enough, although the great daily papers made no mention of this particular case. If the subject had been permitted to end here, there would have been no occasion for these remarks; but the author, seemingly desirous of getting in his work without delay, answers his own question as to the daring assassin, in these words, viz.:

"'I,' said the sparrow, 'with my bow and arrow—and
I killed Cock Robin!'"

Now, we have no desire to pick flaws, or to condemn the composition, without due consideration; but, with us, the cause of truth is mighty, and must prevail. See how easily we knock the pins from under the self-accused assassin! The merest tyro in ornithology knows that sparrows have not the gift of language, and, therefore, cannot talk. By what miracle, therefore, has this particular sparrow been favored more than other sparrows? It is a falsehood from the very beginning, and cannot be sustained by either common law or special pleadings. Not content with one lie, the author attempts to bolster it up by another equally absurd and ridiculous, as you shall see. *Imprimis.*—Sparrows do not use bows and arrows, as if they were in pursuit of buffaloes on the prairies of the great West. On the contrary, sparrows are *killed* by bows and arrows in the hands of men and boys. *Secundi.*—We have killed many an unoffending sparrow, but in all our experience we never saw any death-dealing instruments on the person of any one of them. The deceptive character of the author is again made apparent when he attempts to involve the small fly in the murder; for, asking the question:

"Who saw him die?"

He at once draws out this reply:

"'I,' said the fly, 'with my little eye, and I saw him die.'"

This insect appears to have gone but *one* eye on it, else why should it say: "With my *little* eye?" This admission is fatal, as showing a connivance on the part of the fly with the writer. Not satisfied with this evidence, the "purely original" concoctor of this romance asks:

"Who caught his blood?"

More ignorance. A robin—a city robin, especially—contains very little blood, as it is insufficiently supplied with blood-making food; so that, really, there would be no call for *anybody* to catch the blood of the deceased bird. But here again comes in a willful and wicked perversion of facts, where another *particeps criminis* enters upon the scene, and gives in his manufactured evidence, as appended:

"'I,' said the fish, 'with my little dish, and I caught his blood.'"

Isaac Walton would have risen from his grave and slain the offending fish had he been present when this admission was made. Even had the fish referred to been so kindly disposed as to seek to imbue his hands in the blood of a fellow-being, the feat could not have been accomplished, as *fishes have no hands*, and therefore cannot hold even the tiniest dish. The reader's attention is also called to the important fact that the class to which this blood-catching fish belonged is not even hinted at, an omission which still further shows the total depravity and egotism of this writer. It might have been a catfish, or a sturgeon, or a smelt, or even a dogfish; but this "purely original" compiler of literature crawls into his shell like a mud-turtle, leaving us entirely in the dark. As if adding insult to injury, we next read this line:

"Who'll make his shroud?"

This is too laughable for anything—a shroud for a mere cock-robin! Why, it's preposterous! Neither living nor dead robins wear shrouds, and the endeavor to create the impression that they do shows a heart calloused by base usage and without a single redeeming virtue. Now, who do you suppose is made to come forward and assume the labors of a sewing-machine? Tell it not in Gath, publish it not in the streets of Askalon! *O tempora, O mores!* Listen:

"'I,' said the beetle, 'with my thread and needle, and I'll make his shroud!'"

Who ever heard of such a thing as a wretched little beetle hiding needles and thread about him for the purpose of constructing shrouds and like habiliments of death for deceased robins and other birds of prey? Why, this alone is sufficient to stamp the writer as a person of a very low order of intellect, and a falsifier of the truth in every word he utters. But again, having by his envenomed lies got the defunct robin in his winding-sheet, and ready for the narrow house which all must sooner or later enter, our truthful contributor asks:

"Who will dig his grave?"

Why should this man be in such a hurry to bury the murdered robin before a coroner's inquest had been held upon the corpse of the unoffending bird? This unseemly haste is but another evidence of guilt! But he seems to have had his tools ready for every emergency, as well as for every crime. Mark where he comes!

"'I,' said the owl, 'with my spade and shovel, and I'll dig his grave!'"

We concede that the owl is a bird of evil augury, and fit for treason, stratagem and spoils; but we confess to a lack of knowledge as to his ever having assumed the office of a grave-digger. With one foot holding the handle of the shovel, and the second and only remaining one forcing the blade into the earth, what, we ask, has the owl left him to stand upon? But we shall not seek to pursue the subject further. Suffice it to say that the deceased is made to go through all the forms and ceremonies of a person who has died a natural death; and all the birds and insects taking part in the funeral ceremonies are made to talk and converse like human beings; but the parrot, who can and does talk, is never so much as alluded to by the great American original dramatist. Another thing that excites our wonder and surprise is the introduction of a bull, who, on account of his enormous strength and obliging disposition, is engaged to toll the bell as the solemn cortege enters the city of the dead. This should not have been. The bull had no business there. Having performed such miracles as we have enumerated, it would have been easy enough for the author to have secured the services of a bull-toad, instead of a regular bull, to ring the dead-march in Saul on a chime of bells furnished by the county. We find no pleasure in exposing this abortion called "Who Killed Cock Robin?" Nor do we contemplate the humiliated author with any other feelings than those of pity. Properly constructed, with the great truth as its underlying element, this little episode might have been made very entertaining to parents and children during the festive season, when peace and goodwill to men are our strong hold, and faith in the right as we know the right to be, the guiding-star of our life. The author of this original and unique work can get his manuscript by calling at this office between the hours of one and two P. M.....She was only a dancing-girl on her way to her humble home, where, on a poor but frugal bed, her dying mother lay; it was on a surface-car, fare five cents, and when the worthy conductor passed along the aisle to collect his fare, an aged man, tottering beneath the weight of years, was bereft of his pocketbook—some sinful person had gone through him like quicksilver. Alas! and alack-a-day! The energetic conductor was about putting him off the car onto the cold, cold ground, when the pretty little dancer arose, and in sweetly-modulated tones cried: "Hold! *I will pay the old man's fare!* I once had a father, but alas! I have not seen him for two long, long years. I fear me he is dead!" Then up rose the old man, and, with tears streaming adown his furrowed cheeks, he said to the young girl: "Hadst thou a mother, too?" "I did." "Did she suffer with a cataract in her eye?" "The same!" "Then come to me arms, for I am your long-lost father!" And there, in the presence of hard-handed sons of toil and soft-fingered daughters of vice and virtue, father and daughter were locked in each other's arms never to part again! That evening the dying wife and mother, the long-missing father and husband, and the little dancing-girl of the Bowery, all reunited under the roof of a tenement house, began a new and a happier life. And all for the paltry sum of five cents, kindly tendered by a tender bud of beauty to an aged man who had lost his pocket-book. Moral: Ye who have five cents to spare, seek out estranged parents, and help to bring them together again, as did our little treasure, the fair dancing-girl of the Bowery.....Critics have hard lines in their careers, and small salaries ill repay them for their sleepless nights and unsatisfied appetites. We would fain relate to these a story touching

A QUESTION OF SALARY.

Says the prop. unto his critic bold:
"On this paper what do you?"
The critic says: "Need you be told?
I serve the paper true!"
"What do you, then?" says he to him.
"I wander round the town
To learn what *actors* know." Says Jim:
"I'll cut your salary down;
For not a 'take' afar or near,
In any kind of shows,
Would take ten minutes in the year
To tell you all he knows."

CITY SUMMARY.

THE WORK on Wallack's Theatre is being rapidly pushed, and it is possible that it may be dedicated Dec. 19. The exterior of the building will not be finished for a long time to come. The facade on Broadway is nearly finished to the height of two stories, and a temporary roof at that height has been put on. On the southerly side of the main entrance only a single store will be finished at present.

ROBERT BUTLER is seriously ill with consumption at his residence.

LITTLE CORINNE.—Judge Donohue rendered his decision in this case (reported in our past issue) Nov. 30, temporarily committing the child to the custody of the S. P. C. C., and permitting her maid to accompany her. Corinne, with her mother and an officer of the society, went to her lodgings in the Abbotsford flats, No. 660 Sixth avenue, for a change of clothing, and while there Corinne was spirited away and taken out of the State. The officer arrested Jennie Kimball (Mrs. Flaherty) and took her to the rooms of the society. The officers of the society then went to the residence of Judge Donohue and procured a warrant for her detention, and she was lodged in a station-house over night. The next morning she was taken before Judge Donohue in Supreme Court Chambers and formally charged with abduction. After a hearing, which was adjourned until Dec. 1, she was committed to the Tombs. When the adjourned hearing was resumed the Judge decided to commit her to the Tombs to await the action of the Grand Jury, in default of bail for $10,000. Corinne returned to this city Dec. 4, and was placed in charge of the officers of the society, and at their request the mother was released.

THE ENGAGEMENT of Corinne's Merrymakers at the Metropolitan Casino has been canceled on account of Corinne's legal troubles.

MLLE. RHEA closed her engagement in Booth's Theatre Dec. 3, having repeated Adrienne Lecouvreur at the Saturday matinee, and acted the title character in "Camille" Dec. 1, 2, 3. Her season was only fairly successful.

"FUN ON THE BRISTOL" was withdrawn at Haverly's Fourteenth-street Theatre Dec. 3, having attracted a good attendance during the week.

AN OVERFLOWING AUDIENCE greeted the new company (save the Pesasleys) which opened in Harry Miner's Eighth-avenue Theatre Dec. 5. Selion and Burns opened the programme with th ir freshest sketch, "College Students," and were followed in succession by Fanny Davenport, contralto vocalist; Fred Huber and Kitty Allyne in "Stricken;" Jeppe and Fanny Delano in "Pretty Little Rose;" Leonard and Jones in clog and reel dancing; the Pesasleys in "Sparking in the Park;" the Four Emeralds in their specialties; Maggie Bursel in songs-and-dances and a skipping-rope jig; vocalisms by Lizzie Bradley; Mills and Warren in German specialties; the Ordeys, balancers and jugglers; songs by Lillie Wood; grotesque songs-and-dances by the Four Eccentrics; Bernard Sloman's imitation of birds, and the sketch of "A Banker's Luck," with Joseph A. Burgess in the chief character. Harry Miner's Comedy Four Combination were to open Dec. 12; but they will not be able to reach here from the West in season, and a special company will be made up for next week.

W. J. CHAPPELLE, agent of Leavitt's All Star Company, is in town arranging the preliminary business for that company's trip to California, where they open Jan. 9, 1882. Mr. C. goes two weeks in advance.

"THE BONDMAN," a new drama in five acts, by Lewis Wingfield, is to be produced in Haverly's Fifth-avenue Theatre Dec. 12. The principal character is Jack Cade.

THE LONG RUNS which pieces produced at the Madison-square Theatre have enjoyed seem to have become a species of trade-mark. Successes thus obtained must be based upon actual merit, hence the trade-mark not only assures the public that they will find a meritorious entertainment in the running attraction, but, in a certain degree, it is a guaranty that new plays produced there are at least believed by the management to be as worthy of patronage as their predecessors. For these reasons "Esmeralda" has been witnessed by large audiences since its first production, and because the attendance has not fallen off proof is given that the public has endorsed the opinion of the management. There was a good-sized audience present on Monday night last.

THE REDUCTION IN PRICES, whereby one is enabled to get a good reserved seat on the lower floor of the San Francisco Minstrels' Opera-house for fifty cents, is, no doubt, one cogent reason for the "boom" of prosperity which they are now enjoying—their cosy theatre having been crowded nightly for some weeks past. The changes in the bill this week included "Rocked in the Cradle of the Deep," sung by H. W. Frillman; "Only a Rose," by Stanley Grey; and "A Violet from Mother's Grave," by H. W. Roe. James Hamilton is now the treasurer.

W. H. STRICKLAND, one of J. H. Haverly's staff, left Dec. 6 for San Francisco, Cal., where he will join the forces of the California Theatre.

ERNEST STANLEY is in town, looking for a girl to join his "Evangeline" Combination. He says so many of his principal artists have been afflicted with colds that the performances have been marred, and he intends to have an extra lady to fill vacancies. Listen to the plaint of an extravaganza manager: "Nowadays, girls who can act cannot sing, those who can sing cannot act, and those who can both sing and act *have no shape*."

THE DIVERSIFIED ENTERTAINMENT given at Tony Pastor's Fourteenth-street Theatre attracts an extensive and remunerative patronage. The programme Dec. 5 was opened by an amusing burlesque, "Ye Murder at ye Old Toll-house," followed by the Daly Brothers—Bobby and Danny—who displayed their vocal and saltatorial abilities; May Arnot in her pleasing and puzzling act, "The Sculptor's Studio;" Fanny Beane and Chas. Gilday, who were as funny and effective as ever in their sketch called "Spices;" Charles Heywood, whose soprano songs seemed to be highly appreciated; Frank E. McNish and the Leland Sisters in their clever comicality, "Servants' Frolics," eliciting plenty of mirth; Lester and Williams, whose amusing parodies provoked continuous laughter and hearty applause; the Four Shamrocks—Conroy, Matt. and John Daly and Thompson—whose humorous and energetic efforts in their act entitled "The Workingmen's Strike" greatly contributed to the general hilarity; Tony Pastor in new comic effusions, May Irwin in character-songs and Flora M. Pike in ballads also came in for a very cordial reception, and the concluding burlesque, "Our School-girls, or Fun in a Boarding-school," introduced Jacques Kruger as the pedagogue and Fanny Beane as the stupid scholar, and proved mirth-provoking in a high degree. H. S. Sanderson is still "in the front," exchanging a pleasant word with the patrons of this comfortable and cosy resort. An entire change of bill will be made Dec. 12, when Wood, Beasley and the Weston Brothers, Lizzie Simms, Mattie Vickers and Chas. S. Rogers, James W. Bingham, Emma Rogers and Harry McAvoy, and Kelly and O'Brien will appear, and last season's success, "The Emigrant Car," will be revived.

FRANK DUMONT has written a burlesque of "Patience," which will shortly be produced by the San Francisco Minstrels.

THE WIDOW of Dr. Lindsay, known to the theatrical profession as Mrs. John Sloan, whose death occurred in New York City Nov. 21, as already reported in THE CLIPPER, has, we understand, left considerable property, but no will. The lady's maiden name was Ann Plowman, she was born in London, England, and as far as known has living no relations in this country, although it is probable she may have in England. If so, it would be an act of kindness for someone to make them acquainted with these circumstances. Mrs. Lindsay was getting ready to go to the theatre when she was seized with a fit, and her moans attracted the attention of those in the house. Medical aid was secured, but to no effect, as she lingered in an unconscious state for two days, when she died. Her life-long friend, Mrs. Sefton, was with her, and her death will be a severe blow to the now almost blind old lady.

"THE GLADIATOR" attracted a fair-sized audience to Haverly's Fifth-avenue Theatre Dec. 5, when John McCullough opened the fourth week of his engagement, playing Spartacus. During the past week he played Lear and Richard III, also Ingomar at the Saturday matinee.

THE LAST WEEK of Lester Wallack's engagement in the Grand Opera-house opened to a large audience. Business was so good the past week with "Rosedale" that no change will be made in the programme. Mr. Wallack plays at the Wednesday as well as at the Saturday matinee.

THE HANLON LEES continue their merry antics in "Le Voyage en Suisse" at the Metropolitan Casino. Owing to the inability of Corinne and her opera troupe to perform at daily matinees as had been intended, the Hanlon-Lees played in the afternoon of Dec. 3. Attention is directed to the liberal tariff of prices—admission, 50 cents; reserved-seats, 75. The attendance at the opening of their second week was fair.

SAM RICKEY is in town.

THE CURRENT PROGRAMME at the Grand Central Theatre, Forty-second street near Lexington avenue, is made up of several pleasing items, including Borthwick Reid's feats of sword-manship, Mamie Ogden's song-and-dance, Bobby Daly and Nellie Whiting's sketch entitled "The Old and Young of It," Young America's contortionism, Alexander and King's songs, dances and high-kicking, Fanny Sanford's ballads, and Howard and Sanford's concluding comedy called "The Newsboy, or the Mad Poet," introducing the entire company.

WORTH'S MUSEUM continues to get a good share of public support. A large collection of curiosities is on exhibition, and an entertainment is given each afternoon and evening by well-known specialty artists.

THE ANNUAL BALL of New York Lodge, B. P. O. Elks, will take place Feb. 6, 1882, at the Academy of Music and Nilsson Hall. A special feature will be a series of twenty-six tableaux, representing the history of the drama from its inception to the present era. Each tableau will have a special art-picture contributed by the leading scenic-artists of this city.

SCENE 3, ACT IV, "LIGHTS O' LONDON."

THE UNION-SQUARE THEATRE began its regular season on the night of Dec. 5, when a large audience assisted in imparting character and enthusiasm to the first production in America of George R. Sims' "Lights o' London," which had been given its first presentation on any stage at the Princess' Theatre, London, on Sept. 10 last. We reviewed this five-act melodrama then, and gave a synopsis of its thread and the more conspicuous incidents forming the knots therein. Now, as a matter of record, we give its initial cast in America:

Harold Armytage, an outcast	C. R. Thorne Jr.
Mr. Armytage of Armytage Hall, his father	A. D. Billings
Clifford Armytage, his cousin	P. De Belleville
Marks, lodge-keeper at Armytage Hall	T. E. Morris
Seth Preene, a North countryman	J. H. Stoddart
Joseph Jarvis, of Jarvis' Temple of the Legitimate	John Parselle
Shakespeare, his son	Miss Maud Harrison
Jim, Jarvis' man	W. Morse
Skiffington, a lawyer	J. W. Thorpe
Detective Cutts	C. C. Robinson
Detective Watts	J. P. Winter
Philosophy Jack	Owen Fawcett
Percy De Vere, Esq.	Walden Ramsay
Jo, a trotter man	Andrew Jacques
Mr. Bancro't, a society gentleman	John Matthews
Mr. Miles, a society gentleman	John Swinburne
London Policeman	Lysander Thompson
Irish Policeman	W. H. Montgomery
Boxer, a park loafer	E. Elbert
Tim, a waif	Little Eva French
Bill, a costermonger	F. W. Cretton
The Superintendent of Police	Julian Magnus
Bess Marks, Harold's wife	Miss Sara Jewett
Hetty Preene, Preene's daughter	Miss Eleanor Carey
Mrs. Jarvis of Jarvis' Temple of the Legitimate	Mrs. E. J. Phillips
Janet, Preene's servant	Miss Eloise Willis
Annie, Hetty Preene's maid	Miss Kettie Union
Mrs. Boxer's wife	Miss Nellie Wetherall

"Lights o' London," with the scenic-artist left out, would be quite a commonplace melodrama, with nothing new as to plot or incident, and nothing new as to treatment except a modification of the language that in the old days would have accompanied just such a play when produced at the Bowery Theatre, and an omission of the blood that would have deluged the stage as a concomitant of the same kind of drama at the Chatham Theatre. An age in which playgoers see so little of spectacular effect and dramatic mechanism that they go wild over the scene of a raft rocked on the top of waves is an age in which playgoers are easy to please; and if "The World" could prove a decided success in a city in which, thirty years ago, full-rigged ships were tossed about just as this raft was, but without exciting any special wonder, there is no reason to fear failure for "The Lights o' London," in which the wildest applause follows the act of a man in jumping from a canal-bridge to rescue from drowning a man who has, as shown in our engraving, been thrown from that bridge—a performance that used to be seen over in the Bowery at least once a month in the days when real Croton water was first introduced for the varied purposes of all sorts of spectacular effects. That this drama was a success with the audience assembled on Monday night is undeniable, and yet there was nothing in the piece to justify it but the scenic effects and the mounting operating upon the minds of people easy to please. There was but little in the acting to invite applause. The best-acted scene in the piece—that in which J. H. Stoddart as Preene learns from Miss Eleanor Cary's lips as his daughter Hetty that she is not yet the wife of Clifford Armytage—was but sparingly applauded; and, while there were recalls of situations at the end of acts that carried with them the performers, it was the situations in the piece that the spectators applauded, and not the actors. The only actor recalled during the night for work individually done was little Eva French, to whom had been assigned some tricky speeches that probably George R. Sims never thought of, if indeed the character of Little Tim is in the London piece at all. Some of Little Tim's speeches have been going the rounds of the newspapers for years, and they have a distinctively American sound. The play has been altered in several of the minor details. For example, the speech of gratitude that in London closes the scene in which Harold Armytage rescues Preene from drowning is omitted at the Union-square, thus adding greatly, in our opinion, to the effect of the situation. The last two scenes, which aroused the most enthusiasm on the first night in London, fell comparatively flat here, because New-Yorkers, who think that clubs are trumps everywhere, do not readily understand why so many policemen could not better handle a mob of about sixty people. The ending of the piece, regarded here as unexpectedly tame and as without artistic rounding-off, was so appreciated by the Londoners that a roar of satisfaction went up in the Princess' Theatre on the first night, and the author was loudly called for. The scene in which Harold wrestles with Clifford and thrashes him was another bit of author's "fat" in London, and it was received passably well here. It is the last scene of all but one. Altogether, it may be said that, having the vital spark imparted to them by a company of exceptionally good livers, these lights of London as seen at the Union-square are occasionally electric, and not steadily lurid. The tendency to dismalness in the persons of Miss Sara Jewett and Charles R. Thorne Jr., both of whom move and talk as if they would prefer to be doing some other business in the dramatic line, is relieved by the low-comedy speeches of John Parselle and Mrs. Phillips, aided directly by the little Maud Harrison has to do in darling pants and a sweet overcoat, and indirectly by the half-dozen lines of Walden Ramsden as a broken-down fop and the forty lines of Owen Fawcett as Philosophy Jack. Those who aid Mr. Thorne and Miss Jewett in their contributions to the luridness of the drama are J. H. Stoddart in a character part capitally acted after the manner of all such parts when undertaken by Stoddart, Frederick De Belleville in a villainous role not villainously done, A. D. Billings as the unrelenting father, Thomas Morris as the heart-broken father, and Miss Eleanor Carey as the pretty country lass with a hankering after diamonds and fine clothes, and as to whose future the curtain falls leaving the audience in doubt. The leading parts are those of Mr. Thorne and Miss Jewett, and both labor perfunctorily to make the most of them, spite of their manifestly finding them irksome. The favor that the piece may command will be due, as we said before, not so much to the actors as to the machinist and scenic-artist, the latter above everything and everybody else. Richard Marston has given us three gems in scenic adornment, the first being the park and grounds of Armytage Hall, which is the opening view. The next is the road from Chatham to London in the crisp moonlight of a wintry night, and it is the last scene of the second act. A horse dragging a theatrical company's traveling van is introduced here. This scene recalls the setting given to "Nicholas Nickleby" at this house; and there are also other times when this drama brings back Dickens to mind. The third gem furnished by Mr. Marston is "The Slips," Regent's Park, London, by moonlight, and it constitutes the third and last picture of the fourth act. In the fifth act is a scene depicting "The Borough," London, on a Saturday night, with its public-houses in full blast until midnight forces them to close, with its costermongers and cadgers, and its moving throng of buyers of cooked potatoes, ices, green-grocers' stock, etc., about sixty people being on the stage at one time. The change here to the succeeding scene is done by making the front wall of the green-grocer's house disappear somewhere up into the air, while the store remains intact, thus presenting the anomaly of the inside of an upper floor and the exterior of the green-grocer's store, which now has its shutters up. In London the change was made by a descending slide, and possibly was not so ludicrous. At the Union-square it seems like turning a human being inside out without changing his bowels. With this odd metamorphosis, which would be tolerable if this were the holidays and "Lights o' London" a pantomime, the scenic-artist has naught to do; and for his share in the production he was called before the curtain twice, as also was Manager A. M. Palmer. The waits were long at times, that between the fourth and fifth acts being twenty-six minutes; and the result was that, though the performance began promptly at 8 15, and there is no unnecessary dialogue in any part of it, it was seven minutes past midnight when the final curtain fell.

MUSICAL NOTES.—Mrs. Emma Waller, the distinguished tragic actress, gave a programme of readings and music in Chickering Hall Dec. 1. The bill, especially in the readings, embraced some excellent features, and Mrs. Waller, who ranks high as a dramatic reader, made her hearers regret that she appears so seldom. Her treatment of "Scenes from Macbeth," "School for Scandal," and in the lesser numbers left nothing to be desired in artistic expression or power or general effectiveness. She was the recipient of the warmest applause. The programme also included Emma Bobbitt, a pupil of Mrs. Waller, in recitations, several Bret Harte-ian selections being given in a particularly happy manner by this young and pretty aspirant for histrionic honors; M. M. Wood, basso, and Emma Henry, soprano, in vocal numbers; and Sig. Liberati in several well-executed cornet solos. Julius G. Bierck was the conductor.....At the Casino a number of the members of Grau's French-opera Company were heard on Sunday evening, 4, in a concert programme, including also the Rudolph Bial Orchestra under H. J. Widmer's baton. The attendance was light.....The Symphony Society concert came off 3 at Steinway Hall under Dr. Damrosch's direction. Mme. Madeleine Schiller the pianist played several numbers, including a new concerto by Saint-Saens' "Camille." The orchestra also gave novelties in Schubert's Quintet and E. Grieg's Norwegian Melodies.....'Aida" was heard, for the first time this season, at the Italian Opera at the Academy of Music Nov. 30, with Campanini as Rhadames; Galassi as Amonasro; Monti, Ramphis; Mme. Cobianchi, her first appearance here, Ameris; and Paulina Rossi, her debut here, as Aida. "Wm. Tell" was given 2, "Carmen" matinee 3, and "Lucia" 5..... The concert given in aid of President Garfield's mother by Mme. Pauline Canissa at Steinway Hall, Dec. 2, was a successful affair, being well attended and offering a choice programme. Mme. Canissa, unfortunately, had a severe cold, and, after attempting her first number, withdrew from the bill. The assisting artists included Lottie L. Natale, a young pupil of Mme. Canissa, who made a favorable impression at this her debut as to what she may accomplish vocally in the future with more study and experience; Chas. Ahl, a fairly good German tenor, who was well received at this his first appearance in this city; Sam Franko, an excellent violinist; Oscar Steins, a good baritone; and an orchestra under Theodore Thomas' direction, with W. G. Dietrich as conductor in some of the numbers. A new suit by Leo Delibes, "Ballet Sylvia," was much appreciated both from the excellence of the composition and its expression by the orchestra..... The musical society Orpheon Francais gave a concert and ball at Irving Hall Dec. 3.....The Mozart Musical Union, under Sig. Fanciulli's direction, were heard in an admirably expressed programme at the Lexington-avenue Opera-house Nov. 29. Margharita Stora, soprano; and Nahan Franko, violin, were the soloists. Sig. Greco was the conductor..... "The Mascot" was brought out at the Thalia Theatre Dec. 5, for the first time in German, the regular company appearing, with Jennie Stubel as Bettina.....The Vocal Union were heard in Chickering Hall Nov. 29.

THE STANDARD THEATRE felt the effects of strong counter-attractions on Monday evening, and there was a slight falling-off in the attendance, especially noticeable at that house, where big business has been the rule. "Patience" will draw well for sometime yet to come.

THE CONTRIBUTORS to the current entertainment at the National Theatre embraced Hines and Blossom in their Ethiopian character-changes, the Percy Sisters—Christine and Anna—in topical duets, Earle Remington in parodies on popular songs, Waldron and Kaine in Hebrew songs and imitations, the Winstanley Brothers in Lancashire clog-dances, and the veteran actor Joseph Proctor as the Jibbenainosay in "Nick of the Woods," as originally played by him in this city forty-two years ago.

VERY LARGE AUDIENCES have witnessed "The Passing Regiment" at Daly's Theatre since our last issue, and the well-filled auditorium on Monday night last attested that the public interest in this amusing comedy has not yet commenced to abate. "La Gironette," a new musical comedy, which will be the next attraction, is in active rehearsal.

"THE WORLD" continues the attraction at Niblo's Garden to good business. This week opened to a full house.

"THE MAJOR," which is doing well at the new Theatre Comique, may possibly be withdrawn after the holidays. If so, a new play, in three acts, entitled "Squatter Sovereignty" will succeed it. There was a fair house Monday night last.

"THE MIGHTY DOLLAR" is passing current this week at Booth's Theatre, where Mr. and Mrs. W. J. Florence began an engagement on Dec. 5, receiving a cordial greeting from hundreds of old friends, and making hundreds of new ones before the last curtain was rung down. The play is given the following cast, which is of general excellence throughout, rather than of marked strength anywhere outside of Bardwell Slote and Mrs. General Gilflory: Hon. Bardwell Slote, W. J. Florence; Roland Vance, C. Dade; Colonel Tom Dart, M. C. Daly; Charley Brood, F. Lamb; Arthur Lemaitre, Lin Harris; Lord Cairngorm, A. Taverner; the Hon. George Saville, C. Heritage; George W. Skidmore, O. Jenkins; Lafayette Berry, E. Jones; Senator Weatherwax, M. Schlig; Senator Hogwhistle, J. Irving; Tarquinces Darwin, C. Townsend; Mrs. General Gilflory, Mrs. Florence; Clara Dart, Ethel Greybrooke; Libby Bay, Annie Ellsler; Blanche Mossthorne, Ida Taverner; Miss Hopetul, Miss Delater.

GRAU'S FRENCH-OPERA COMPANY conclude their engagement to-night, Wednesday, at the Park Theatre, with a representation of "La Fille du Tambour Major." Nov. 29 and Dec. 3 they gave A Adam's opera "Si J'etais Roi," a work written years ago and familiar to Europeans, but a novelty here. The cast included Mlle. Leroux, Nemea; Mlle. Lentz, Zeleide; M. Mauras, Zephoris; M. Mauge, Mossoui; M. Dauzon, Kadoor; M. Tauffenberger, Pifear; M. Poyard, Zizel. It has a bright, pretty story, and has a well-written score, with many attractive numbers which have enjoyed popularity on the "other side" for some years. The libretto is by MM. D'Ennery and Brezil. "La Mascotte" was heard Nov. 30 and matinee Dec. 3; "La Fille de Mme. Angot" Dec. 1, and "Les Mousquetaires au Convent," an opera-comique by Varney, Dec. 2, for the first time here. The cast included Paola Marie as Simonne; Mlle. Lentz, Marie; Mlle. Merie, Louise; M. Nigri, Brissac; M. Tauffenberger, Goutrau; M. Duplan, Bridaine; Mlle. Delorme, Mother Superior. The work was fairly successful, Varney's music making but a mild success. It lacks in catchy qualities in the opera-bouffe way and in a certain adaptability to this style of work. The libretto is funny, and MM. Ferner and Jules Preval have given a humorously-absurd story to make the principal attraction of the opera. "Les Cloches de Corneville" was given a fair representation 5 to a good house. The business has been good during the stay of this company, and they have been better patronized than their merits deserve. There are only one or two good performers in the list, the rest sinking below mediocrity. This, with a fair chorus poorly handled and a worse orchestra, has scarcely enabled the manager to give opera-bouffe with the completeness and sparkle of its earlier days here. The troupe go to Mexico this week, but that can scarcely cause regret.

THE EXCELLENCE of the programme presented at Harry Miner's Bowery Theatre was well maintained Dec. 5, when a large audience welcomed the following new faces: Ella Wesner in her male impersonations, the Boisset Family in an acrobatic act and on the horizontal bar, the Nonpareil Colored Troubadours—Mme. J. M. Zara, Miss C. C. Thomas, and W. A. Fernandez—in vocal trios, Magee and Allen in the act of "Men of Nerve," Peasley and Vennetta in grotesque gambols, Mason and Titus in their novelty-act called "Shadowgraphs," Ward and Lynch in Irish specialties, Billy Carroll in banjo-solos, and Fanny Knight and Maude Leigh in their respective vocal efforts.

ACCEPTABLE ADDITIONS to the company at Parker's American Theatre Dec. 5 were Fell and Lewis in Ethiopian song-and-dances and burlesque boxing, Smith and Leopold in musical sketch "Wanted, a Partner," Kelly and O'Brien in eccentric and acrobatic dances, Emma Hoffman in serio-comic songs, Carl Hertz in feats of magic, and Prof. Parker's performing-dogs, who appeared in an enjoyable olio, supplemented by the drama entitled "The Skeleton Hand," in which Geo. C. Charles and Katie Moffett sustained the leading roles. Jerry Cohan in his drama "The Molly Maguires" is billed here Dec. 12.

J. K. EMMET made his first appearance in this city this season at Haverly's Fourteenth-street Theatre on the night of Dec. 5. The heartiness of the welcome he received attested his great popularity, while the overflowing audience that honored his return showed that metropolitans are anxious to accept "Fritz" in any shape, so long as Emmet, Lena, and the donkey are in it. There were ladies in every part of the house, and children almost all over. "Standing-room only" would have been tolerable to late-comers, could they but have got good standing-room. The audience was a vast one for that theatre, and very enthusiastic. A number of attempts were made to bring the star before the curtain in order to draw from him a speech, but he resisted all blandishments, and finally, in addition, he had to decline to honor all the encores his songs were accorded. The company supporting him is of average excellence, and comprises Messrs. De Los King, W. Standish, H. C. Albaugh, W. Christie Miller, J. H. Ryan, and W. J. Donnelly, and Little Annie Smith and the Misses Kate Blancke, Kate Vandenhoff, Jennie Harold, and Pollie Poland.

WHEN "THE COLONEL" succeeds "Mother-in-law" at the Park Theatre, Lester Wallack is to play the title-character. An impression prevails that Mr. Wallack has never played in a Broadway theatre other than Wallack's. He made his first appearance in America at the old Broadway Theatre, near Worth street, Sept 27, 1847.

"FORGET-ME-NOT."—The case of Genevieve Ward *vs.* Lester Wallack *et. al*, which has been for a long time before the courts, was concluded in Miss Ward's favor Dec. 3, Judge Sedgwick deciding to make the temporary injunction perpetual.

AT THE METROPOLITAN THEATRE sensational attractions are the features, as usual.

"MOTHER-IN-LAW" is to be acted for the first time in this city in the Park Theatre Thursday night, Dec. 8.

ISAAC WALL is now the doorkeeper at the Metropolitan Casino.

D'OYLY CARTE and Charles Harris, according to *The* (London) *Era*, are to produce at Easter, in Niblo's Garden, the forthcoming pantomime at Drury-lane Theatre. They propose to charter a big ship and bring hither all its scenery and effects, as well as a strong company.

DRAMATIC.

Change of our Post-office Box.

Recent alterations made in the New York Post-office have abolished all boxes above the number 3,796, consequently our old box 3,860 is no longer in existence. Our new box is **No. 3,758**, to which our patrons should hereafter address their favors.

MANAGEMENT IN NEW ORLEANS, LA.—The following telegram was received from our correspondent in New Orleans, dated Nov. 7:

I declined to furnish David Bidwell each week THE CLIPPER free, as I thought it an imposition. For this my name was stricken from his free list. Particulars by mail. B. W. BURGESS.

Before the receipt of our correspondent's explanatory letter the following reached us: [Copy.]

THE LEADING THEATRES OF NEW ORLEANS,
BIDWELL'S ACADEMY OF MUSIC AND SAINT CHARLES THEATRE,
ALSO GRAND OPERA-HOUSE, Nov. 7, 1881.

FRANK QUEEN, ESQ., PROP'R N. Y. CLIPPER.—*Dear Sir:* When my season opened I extended the courtesy of free admission to your correspondent, Mr. Burgess, to all three theatres. Mr. Burgess is in the habit of obtaining passes from advance-agents and managers of combinations, which passes in some instances find their way into the hands of parties that are obnoxious to me. In fact, Mr. Burgess has made himself obnoxious by soliciting, from advance parties, passes in defiance of me. I have therefore instructed all parties coming to my theatre not to give him passes, and have also taken his name off my door books. I will be most happy at any time to receive your correspondent if it be a man who does not make himself disagreeable to me. Resp'y yours, (Signed) D. BIDWELL.

Next came our correspondent's explanatory letter, as under:

NEW ORLEANS, Nov. 12, 1881.

MR. FRANK QUEEN.—*Dear Sir:* Explanatory of telegram sent referring to the erasure of my name from the free-lists of Mr. Bidwell's theatres—Academy of Music, St. Charles Theatre and Grand Opera-house—I submit the following statement: On Nov. 4, while attending the initial performance of "The Corsican," at the Academy of Music, I was officially informed by Antonio Roig, business manager for Mr. Bidwell, that unless the correspondents of all dramatic journals furnished Mr. Bidwell weekly a free copy of their respective papers he would not recognize their credentials. As the message came in the form of a demand, and not as a request, I peremptorily refused. Desirous of maintaining the independent spirit which has ever characterized your journal, I hope my action meets with your approval. Yours truly, (Signed) B. W. BURGESS.

Our correspondent, having been informed of the contents of Mr. Bidwell's letter of Nov. 7, wrote again as below:

NEW ORLEANS, Nov. 21, 1881.

MR. FRANK QUEEN.—*Dear Sir:* I called upon Mr David Bidwell, and explained to him that I had not furnished the passes to the "objectionable party" (Albert Weber, circus-biliposter), and that it was impossible, as I had not received any myself. I believe that he is satisfied that he had been misinformed. Wishing to convince you that a person of Mr. Bidwell's standing could do such a thing as to threaten to take the name of a correspondent off his lists for not furnishing him with a copy of the journal he represents, I inclose you a letter from Ed. C Cullen of John Robinson's Circus. Thomas A. Hall of the Lyceum Theatre, Philadelphia [formerly manager of the Grand Opera-house, N. Y.—ED CLIPPER], will doubtless inform you that I am not in the habit of begging passes from anyone. Thanking you for the kind consideration that you have shown me in this matter, I remain your obedient servant,

(Signed) B. W. BURGESS.

THE INCLOSED LETTER.

NEW ORLEANS, Nov. 20.

MR. FRANK QUEEN.—*Dear Sir:* I was present, unintentionally, at a conversation which occurred between your correspondent and Mr. Bidwell's manager. Mr. Bidwell, through his manager, demanded one copy of THE CLIPPER weekly. Your correspondent, Mr. Burgess, replied, and refused to accede to Mr. Bidwell's command. Burgess has asked this statement from an "eye-witness," which I cheerfully give. I am, sir, with great respect,

(Signed) ED. C. CULLEN.

[A complimentary admission ticket to John Robinson's Circus, signed Ed. C. Cullen, was inclosed.—ED. CLIPPER.]

A MANAGER SPEAKS.

On Saturday night, Nov. 26, the amusement-editor of THE CLIPPER, while standing in front of an uptown theatre, was approached by Frank Sanger, partner and comanager of Willie Edouin's Sparks Company, who requested a private interview, which was cheerfully accorded. We give the substance of his remarks, premising that, until he had finished, no intimation was given him that THE CLIPPER had any knowledge of any trouble with its correspondent in New Orleans. Mr. Sanger said he had just arrived in town, and that one of the objects of his visit was to call at THE CLIPPER and detail the account of some difficulty between our New Orleans correspondent and Manager Bidwell. "During the recent engagement of our Sparks Company at the Grand Opera-house there, I was informed that Mr. Bidwell had issued one of his 'edicts' that correspondents of theatrical journals must furnish him with free copies of such papers on the day of their arrival, or they would be denied free admission. A few nights later I was sitting in the box-office talking with Manager Bidwell when Mr. Burgess, the correspondent of THE CLIPPER, approached the window, and, offering a one-dollar note, called for a seat. I asked him why he wished to buy one, and he replied that he had been cut off from the free-list. I then asked if he would accept of a seat as a courtesy from me, and he said that he would. I filled out a pass and called Mr. Bidwell's attention to it. At first he was not inclined to honor it, and intimated that he was the manager of the theatre and did not intend to pass people who were obnoxious to him. I called his attention to the fact that THE CLIPPER was the earliest issued of all the theatrical journals, and that I desired that the success of our company should be heralded by it throughout the country; that as to the question of management I was quite as much the manager of the theatre for the time being as he was; perhaps rather more so, as by the terms of the contract the Sparks Co. were entitled to receive sixty per cent. of the gross receipts, while he only got forty per cent. Mr. Bidwell then remarked that Mr. Burgess was in the habit of getting passes from agents and giving them to people who were obnoxious to the manager. The pass was honored and Mr. Burgess was admitted, and I now say to you that, had he not been, I would have caused the curtain to be rung down, and the performances to have come to a close. On my arrival in the city where our next engagement called us, I requested our agent to give me a written list of the names of all persons to whom he had given passes while in New Orleans. He did so, but Mr. Burgess' name was not among them. Your correspondent in New Orleans is a thorough gentleman, and he will be cordially welcomed by me at all times whenever I am connected with any entertainment which may be given in that city. You are at full liberty to use this information publicly, and my name in connection with it, and as responsible for it."

Our correspondent in his letter in this issue intimates that Mr. Berger had cause to convince Mr. Bidwell that combinations had rights which had to be respected.

WHAT *The New Orleans Times* SAYS

of our correspondent and THE CLIPPER in its issue of Nov. 27: "A Wide-awake Correspondent.—No people on the face of God's footstool know better how to appreciate enterprise than right here in New Orleans, and hence it is that THE CLIPPER has boomed into first place among them as the leading dramatic paper. This is mainly due to their new departure in having the latest correspondence by telegraph from all points. In evidence of THE CLIPPER'S enterprise, it is particularly noticeable that it was far in advance of any dramatic paper in giving the public the plot of 'The Corsican,' the new play recently produced here for the first time on any stage. To B. W. Burgess, their able correspondent at this point, the credit is justly due, not only for his enterprise, but for THE CLIPPER'S wonderful increase in circulation here, by heralding its merits among his many friends."

THE WESTERN THEATRE COMPANY opened in Maryville, Mo., Dec. 5, for one week; thence to Richmond 12, for a like period. Harry T. Loomis was to have joined Dec. 5.

TONY DENIER'S "HUMPTY DUMPTY" TROUPE played in Charleston, S. C., Dec. 2, 3, Columbia 5, Greenville 6, going to Spartansburg 7, Charlotte 8, Raleigh, N. C., 9, Durham 10.

THE GRAND OPERA-HOUSE is the name that will be given to a new theatre now being built in New Bedford, Mass. It will be ready for opening about March 1, 1882, will seat 1,800 people, and will be managed by A. S. Anthony.

KATHARINE ROGERS' COMBINATION played in Cedar Rapids, Ia., Dec. 1, Des Moines 2, 3, Oskaloosa 5, Ottumwa 6; thence to Keokuk 7, Hannibal, Mo., 8.

WM. STAFFORD'S COMPANY played in Jefferson City, Mo., Nov. 28, 29, Booneville 30, Dec. 1, Moberly 2, 3, Macon City 5, Hannibal 6, 7.

SIMMONS & MOWER'S "Uncle Tom" Combination were in Worthington, Ind., Nov. 28, Spencer 29, Bloomfield 30, Dec. 1, Mitchell 2, Washington 3.

SALSBURY'S TROUBADOURS played to fair audiences at Pope's Theatre, St. Louis, during the past week. They are announced in St. Charles Dec. 5, Mexico 6, St. Joseph 7, Atchison, Kas., 8, Leavenworth 9, Topeka 10, Denver, Col., 12, Louisville 19, one week each. Steele Mackaye's company presented "The Fool's Errand" 5. They remain another week.

"HAZEL KIRKE" has been the attraction at the Olympic Theatre, St. Louis, for two weeks. Our correspondent says: "The theatre was crowded on several occasions and well filled the rest of the time. The company appeared in Louisville Dec. 5." They were followed by Barlow, Wilson, Primrose & West's Minstrels, who will be succeeded by Nat. Goodwin 11.

N. C. GOODWIN'S COMBINATION played in Bay City, Mich., Dec. 5, East Saginaw 6; going to Grand Rapids 7, Muskegon 8, Jackson 9, Fort Wayne 10, St. Louis 11, Indianapolis, Ind., 18, and Cincinnati 26, one week.

RILEY C. CHAMBERLAIN, late of Forbes' Dramatic Company, who has been in Grand Rapids, Mich., sick, has recovered, and soon will join the Mitchell "Black Diamond" Company.

JOHN T. RAYMOND finished a two-weeks' engagement in the Grand Opera-house, St. Louis, Dec. 2. The last two evenings "Col. Sellers" was represented. Brooks & Dickson's Combination No. 2 are presenting "The World" this week.

DONALD HAROLD, formerly of Rice's Surprise Party, has forsaken burlesque for the legitimate, and is now a member of the Company supporting Annie Pixley in "M'liss."

MANAGER W. W. PUTNAM of the Theatre Comique, Richmond, Va., receives a high compliment from Messrs. Flood & Wallace of "The Destroying Angels" Company, as per card elsewhere.

THE HYERS SISTERS in "Out of Bondage" played in Johnstown, Pa., Dec. 5, 6; going to Indiana 7, Latrobe 8, Irwin 9, Greensburg 10, Uniontown 12, Connellsville 13, McKeesport 14, Monongahela City 15, Braddock 16, Sharpsburg 17.

JOSEPH MURPHY commenced an engagement in "Kerry Gow" Dec. 4 in the People's Theatre, St. Louis, Mo. His route ahead is Memphis 12, 13, 14, Jackson 15, Vicksburg 16, then New Orleans two weeks. Miss Minnie Palmer will appear at People's 11.

RECONSTRUCTED.—The Rankins in "The Danites" filled in the first four nights of the past week at Whitney's Grand Opera house, Detroit, Mich., to good business. The production of "'49" Dec. 2 was successful. Our correspondent says: "This was the first performance of the piece in its rewritten form, which, with the addition of a new act by Leonard Grover, formed one of the strongest border dramas presented here. The star of the cast was Mrs. Rankin, who as Carrotts made a hit. The piece called out two of the largest audiences of the season. The Harrisons in 'Photos' were to have opened 5, for four nights."

W. C. MITCHELL'S PLEASURE PARTY closed an engagement of four nights and a matinee in the Richmond (Va.) Theatre, Dec. 3. Jarrett & Rice's "Fun on the Bristol" were to have opened for four nights 5.

WAITE & RAY'S COMEDY CO. is due in Marshalltown, Ia., Dec. 8, 9, 10, Waterloo 12, 13, 14, Vinton 15, 16, 17, Cedar Falls 19, 20, 21.

GEORGE H. HOPKINS, agent of "The Legion of Honor" Company, who has been ill at Detroit, Mich., has recovered sufficiently to rejoin that company in Chicago.

MISS CARRIE WORDEN has been obliged to resign from the Ada Gray Combination on account of illness. She is at present at her home in Detroit.

J. G. STUTTZ opened in Victoria, Texas, Dec. 5, for one week; thence to Corpus Christi 12, for a like period.

WILLIE EDOUIN'S SPARKS COMPANY commenced a three-nights' engagement in the Academy of Music, Buffalo, N. Y., Dec. 5. They are to be followed by the Wilbur Opera Company for the rest of the week.

THE ADA GRAY COMBINATION was to have appeared at the Grand Opera-house, Indianapolis, Ind., Dec. 6, 7. Genevieve Ward is billed for 8, 9, 10.

N. C. GOODWIN'S COMPANY in "The Member from Slocum" and "Hobbies" closed a fair week's business Dec. 3 at the Detroit (Mich.) Opera-house. G. H. Adams' "Humpty Dumpty" Company is booked for three nights, commencing 8.

WOOD'S WESTERN THEATRE COMPANY opened in Plattsburg, Mo., Dec. 5, for one week; thence to Richmond 12, for a like period.

OLIVER DOUD BYRON'S COMBINATION is billed in Fort Wayne, Ind., Dec. 12, Logansport 13, Lafayette 14, Crawfordsville 15, Danville, Ill., 16, Terre Haute, Ind., 17.

B. MCAULEY and combination played in Dunkirk, N. Y., Dec. 5, Oil City, Pa., 6; thence to Newcastle 7, Youngstown, O., 8, Akron 9, Canton 10.

THE "FURNISHED ROOMS" TROUPE played in Titusville, Pa., Dec. 5, Meadville 6, and is billed in Erie 7, Toronto, Ont., 8, 9, 10.

LOTTA, who performed in Newport, R. I., Dec. 5, Fall River, Mass., 6, may be looked for in New Bedford 7, Providence, R. I., 8, 9 10.

"THE COLONEL" was played by Eric Bayley's company in Hartford, Ct., Dec 5, 6, and is to be in Norwalk 7, Bridgeport 8, New Haven 9, 10.

ROBINSON'S "HUMPTY DUMPTY" amused the public in Biddeford, Me., Dec. 5. Newburyport, Mass., 6, and is billed in Fitchburg 7, Webster 8, Springfield 9, Holyoke 10.

IN NEW ORLEANS, LA., "The World" Company, No. 2, says our correspondent, writing on Nov. 30, "closed a remarkably successful two-weeks' engagement Nov. 26. Mr. Berger, manager of this company, convinced a local manager in this city that troupes had rights which had to be respected. W. J. Fleming's connection with the above company having ceased, the part of Martin Bashford is now impersonated by Isaac N. Drew.....Herne's 'Hearts of Oak' closed the same date after having played a week to poor patronage.....Baker and Farron opened 27 in 'Chris and Lena' to a large house. 'Foreigners, or Up Salt Creek,' was to have been produced Dec. 2.....T. W. Keene opened Nov. 27 to a decidedly slim audience. Business with him had continued light up to 30. The people of the Crescent City do not, judging from their patronage, appreciate him as a tragedian.....Sol Smith Russell and Fredrick Warde are to open Dec. 4, but it is very probable that Mr. Warde will not put in an appearance, which will close Brooks Conner & Norton's Theatre for the week of the 5th."

C. A. DAVIS, press-agent during the past season of Batcheller & Doris' Circus, has been engaged by the management of the Madison-square Theatre as business-manager of one of the "Hazel Kirke" companies.

BAKER & FARRON were to have played in Galveston, Texas, Dec. 5, 6, 7; thence to Houston 8, 9, San Antonio 10, 11, Austin 12, Corsicana 13, Dallas 14, Texarkana, Ark., 15, Little Rock 16, 17, Cairo, Ill., 19.

THE OPERA-HOUSE now being built in Burlington, Ia., at a cost of about $90,000, is to be dedicated on or about Dec. 27. Frank D. Skiff is painting the scenery.

FREDERICK BRYTON'S COMPANY, on its way to Winnepeg, Manitoba, began a brief season in Grand Forks, D. T., Nov. 29.

GEO H. ADAMS' "HUMPTY DUMPTY" TROUPE play in Muskegon, Mich., Dec. 5, Grand Rapids 6, Bay City 7, East Saginaw 8, Detroit 9, 10.

THE AMUSEMENT ASSOCIATION, Sandwich, Ill., advertises that it is prepared to play companies on liberal sharing terms.

"MICHAEL STROGOFF" closed its ninth week at the Boston (Mass.) Theatre Dec. 3, having drawn good houses. It will be played until Dec. 24, when "The World" is announced for production.

"OTTO" was played by Mr. and Mrs. George S. Knight at the Windsor Theatre, Boston, Mass., last week. This week "Baron Rudolph" is being played. The professional matinee Dec. 2 was largely attended by members of the press and stage, and "Baron Rudolph" was given an advance representation, and was very well received. Next week Jay Rial's company. Kate Claxton comes soon.

CLAIRE SCOTT is meeting with the most gratifying success under the management of Frank J. Pilling, as will be seen by a schedule of receipts published in another column. Mr. Pilling believes that he has discovered in this lady a phenomenal actress, and he is sparing no expense in placing her properly before the public. Her route is Rome, Ga., Dec. 7, 8, Atlanta 9, 10, Macon 12, 13, Milledgeville 14, Augusta 15, 16. She is supported by S. K. Coburn and the following company: Edwin Browne, H. F. Keene, Harry Lovell, Carl C. Ayres, George Burton, N. H. Edwards, Thomas Clive, Mrs. Bessie Cleveland, the Misses Jeannie Browne, Louise Ridyard, Lizzie Cleveland and Little Victoria. Frank J. Pilling is proprietor and manager; S. K. Coburn, stage-manager; Whiting Allen, general-agent; G. W. Kates, advertising-agent; and J. M. Howard, programmer. Managers of first-class theatres are requested to address as per advertisement. Mr. Pilling would also like to hear from good attractions for a smaller company which he is organizing.

AT HOOLEY'S THEATRE, Chicago, Ill., John S. Clarke was to have opened Dec. 5 in "The Militia Major." Bartley Campbell's company in "The Galley Slave" closed a successful engagement 4. They played in South Bend 5, Elkhart 6, going to Lansing 7, Flint 8, Port Huron 9, Ypsilanti 10.

STEELE MACKAYE'S Company in "A Fool's Errand" closed in Haverly's Theatre, Chicago, Ill., Dec. 3, having done a fair business during the week. They opened in St. Louis, Mo., 5, for one week, and are billed in Peoria, Ill., 12, 13, Bloomington 14, Milwaukee, Wis., 15, 16, 17, St. Paul, Minn., 19.

MINNIE PALMER is billed in Paris, Texas, Dec. 7, Texarkana 8, Little Rock, Ark., 9, 10.

AT THE HOLLIDAY-STREET THEATRE, Baltimore, Md., Fanny Davenport opened Dec. 5 in "As You Like It." Mr. and Mrs. W. J. Florence closed 3, having played to large audiences during the week.

LADY MACBETH AND THE SHERIFF'S DEPUTY.—Lady Macbeth was played by Fanny Davenport at the Walnut-street Theatre, Philadelphia, Dec. 2, for the first time on any stage, when there was a small audience. The rest of the cast was: Duncan, Chas. Fisher; Macbeth, Edmund Tearle; Macduff, Geo. Darrell; Banquo, W. J. Hurley; Rosse, W. F. Edwards; Malcolm, Louis Baker; Physician, Harry Pierson Sr.; First Officer, Willis Page; Second Officer, Simon Kennicom; Fleance, La Petite Ulster; First Witch, Miss May Davenport; Second Witch, Miss Mary Shaw; Third Witch, Miss Minnie Monk; Gentlewoman, Mrs. Chas. Fisher. Her conception and rendition of the character cannot conscientiously be commended. She does not seem to view Lady Macbeth as a woman whose nature is wholly ambitious, resolute, fearless, stopping at nothing to achieve its desires—whose whole being is absorbed in stern, earnest purpose; but, on the contrary, throughout her entire impersonation there is painfully evident that tendency to levity which mars all her serious impersonations, and which gives the impression that she is almost on the verge of making comedy of them. She fails utterly to invest the Thane of Cawdor's wife with that majestic strength and dignity which is indissolubly associated with her, and there was nothing in the character, as Miss Davenport played it, to justify Macbeth in saying: "Bring forth men-children only, for thy undaunted mettle should compose nothing but males." She introduced some new business in the sleep-walking scene, for which the stage was set to represent two apartments—instead of one, as is usually the case. One of these was an ante-room, in which the Gentlewoman and the Physician were discovered, the former doing tambour work and the latter reading. The other was a bedroom, the bed being concealed by canary-colored silk hangings, from behind which Miss Davenport emerged, light in hand. From a small cabinet attached to the partition between the two rooms she took what was supposed to be a diary, in which she made an entry after seating herself at a table. She then put it back in the cabinet, took up her light and walked through a doorway into the room where the Physician and Gentlewoman were, who, when she appeared to them, began the dialogue of the scene, there having been unbroken silence meanwhile. Of her support, if the word is not wholly a misnomer, nothing can be said in praise. Edmund Tearle seemed to think that Macbeth, like Simon Snug's part of the lion, required nothing but roaring. Geo. Darrell as Macduff appeared to have entered into a friendly rivalry with him to see which could the better split the ears of the gallery gods. Of the others in the bill those who were not so weak as to be absolutely puerile seemed capable of nothing but inexplicable dumb show and noise. "Macbeth" was repeated afternoon and night of Dec. 3 to light attendance. On the latter occasion a non-Shakespearian incident was very suddenly and unexpectedly interpolated. During the early part of the performance the attention of some of the auditors occupying the front seats of the orchestra was attracted by a short, thick-set young man, who appeared to be suffering from great restlessness. First he sat in the third row from the stage, on the right of the middle aisle; then he got up, walked around the back of the circle, to where an entrance is gained from it to the orchestra on the left, walked down into the orchestra, crossed to the right between the stage and the audience, and resumed his seat in the third row. He changed his position in a similar manner several times, and when the curtain rose on the third act he was sitting in the third row on the left. The first scene of that act was on, and Lady Macbeth had just commenced the speech, "Nought's bad, all's spent," etc., when this young man suddenly arose from his seat and made a rush for the stage. Springing upon the railing which separates the musicians from the audience, he jumped thence to the mimic boards, and, with two papers hanging from a cord in his hands, made directly for Miss Davenport, who was standing well up stage in the centre, as if he was determined then and there to avenge the murder of King Duncan. But he was not to have things all his own way. The audience were interested spectators of his action, and, suspecting him of some felonious intent towards the tragic queen, two of its male members reached the stage almost as soon as he did and seized him from behind, while half a dozen brawny supers surrounded him on all sides. Dragging him off left third entrance, they thumped, rolled and pounded him behind the scenes, across to the right out of the stage-door, down the little alley which leads to it, and finally left him prostrate in the middle of Ninth street, a battered and bruised young man—a sadder and wiser young man. Miss Davenport displayed remarkable courage and presence of mind throughout. When the applause which followed the summary retirement of the young man had subsided, she stepped smilingly to the footlights and said: "Ladies and gentlemen, that man was attempting to serve a paper on me in a suit brought against me by Miss Dickinson. If he will wait till the end of the performance——" the rest was lost in the vociferous applause of the audience. "Go on with the performance, please, Mr. Brisac," said Miss Davenport to her stage-manager, who was standing at the prompt-stand, and the play proceeded. In last week's CLIPPER there were given full particulars of two suits brought by Anna Dickinson against Fanny Davenport—one in trover and conversion for the recovery of the manuscript of the play of "An American Girl," written by the former lady for the latter, and the other in assumpsit for the recovery of certain royalties which Miss Dickinson claimed to be due for the times that Miss Davenport had played the piece. The young man was a Sheriff's deputy, and the two papers which he held suspended from a cord were writs in the suits in question, of which writs he was trying to effect a personal service upon the actress. Personal service of a writ may be made in three ways. First, by leaving the writ at the residence of the person named in it with some adult member of that person's family, in case of his or her absence; second, by reading it to the person upon whom it is to be served; and third, when it is impossible to effect a reading of it, to have it attached to a cord and throw that cord around that person's neck. The Sheriff's deputy who attempted to serve the writs upon Miss Davenport states that he had previously endeavored to serve his writs on her in the first and second of these three ways, but unsuccessfully; and that he had even asked permission, on the night of his attempted *coup d'etat*, to be allowed to read the writ to Miss Davenport behind the scenes, but permission to do so had been denied him; and hence he had sought to take the only way open to him—that of throwing around the lady's neck a cord with the writ attached. Edwin Price, Miss Davenport's husband, denies this statement, however, and says that during her two weeks' sojourn in Philadelphia no attempt of any kind was made to serve the writs upon his wife, save the sensational and unsuccessful one detailed above. He is wholly at a loss to understand why Miss Dickinson's attorneys should have waited until the last night of Miss Davenport's engagement, and then have adopted so extraordinary a mode of procedure. Up to the time at which this is written the writs have not been served, and Miss Davenport has left the city. The attorneys for Miss Dickinson claim, however, that the officer did succeed in effecting a complete service of the writs when he jumped upon the stage, as Miss Davenport stated to the audience that she knew what his object was, and he was on the stage long enough to make the contents of the documents known. As a positive proof that the actress avoided the service of the writs, they adduce the fact that she remained guarded in the theatre until an early hour of Sunday morning, knowing that no legal processes can be served on the sacred day.

MRS. DREW AND HER THEATRE.—CLIPPER readers will remember that over a year ago some of the stockholders of the Arch-street Theatre, Philadelphia, filed a bill in equity charging that the Board of Managers had shown partiality and self-interest in leasing the theatre to Mrs. Drew for $7,500 per annum, which they claimed was an absurdly low rental, as they believed it could have been leased to other parties than Mrs. Drew for a great deal more; that Michael M. Ritter, one of the stockholders chosen by the others as their agent, had had a financial interest with Mrs. Drew in the management of the house; that all the rents collected by the Board of Agents had never been satisfactorily accounted for; that the Board of Agents, out of the rents collected by them or which should have been collected by them from Mrs. Drew, had donated to that lady the sum of $9,600, and that the stockholders had been deprived of the third of their three rows of orchestra seats, which they had had for almost fifteen years. The Court referred the case to a Master, who, after taking considerable testimony on both sides, rendered a decision partially sustaining the bill. He ordered that Mrs. Drew should pay to the stockholders $3,000—rent that had been donated to her—that at the expiration of her present lease the house should be advertised for rent, and that the third row of seats should be restored to the use of the stockholders. To this report of the Master exceptions were taken by counsel for Mr. Ritter and Mrs. Drew, and on these exceptions Judge Pierce delivered an opinion Dec. 3. He said that he could see no warrant for the charges made in the bill of equity, and that such charges are too frequently made without adequate cause. He finally sustained the exceptions and dismissed the bill, fixing the costs on the prosecution.

ADELE BELGARDE, supported by an excellent company, including Mr. and Mrs. Charles Walcot, played a successful engagement of two nights and a matinee at the Opera-house, Louisville, Ky., Dec. 2, 3. Route from there: Frankfort, Ky., 5, Lexington 6, Richmond 7, Cleveland, O., 8, 9, 10, Cincinnati 12, one week.

ELKS' BENEFIT.—On Thursday afternoon, Dec. 1, Philadelphia Lodge, No. 2, B. P. O. of Elks, gave at the Academy of Music, that city, their eleventh annual benefit. The house was crowded to its utmost capacity, the receipts being $2,347.50.

ORDER OF PERFORMANCE.

Grand opening overture, "WILLIAM TELL," by the combined Orchestras of all the theatres, under the direction of Bro. SIMON HASSLER

GORMAN'S CHURCH-CHOIR COMPANY in a scene from PATIENCE.

THE ROYAL DRAGOONS.

Col. Calverly.....F. G. Chauffmann | The Major.....I. Lester
The Duke.....M. F. Donavan |
The Dragoon Guard.....By the Grand Church-choir Chorus
Conductor CARL SENTZ

The entre-act music, SELECTIONS FROM MARTHA, by the Chestnut-street Theatre orchestra, under the direction of Bro. SIMON HASSLER

JOSEPH K. EMMET in FRITZ IN IRELAND.

Second Act.

CAST OF CHARACTERS:

Fritz Schultz.....J. K. Emmet
Lawyer Priggins.....De Los King
Baron Hertford.....W. Standish
(Alias Splodger, Lawyer Priggins' Jackal).
Captain Hercules O'Dowd.....Harry C. Albaugh
Lord Seaton.....W. Christie Miller
Charles Seeton.....Wm. J. Donnelly
Thomas Goldfinger (a man-servant, the great O'Neil).....J. H. Ryan
Patrick Blackeye, an Irish negro.....Wm. J. Donnelly
Master Hertford (a nephew of Baron Hertford).....Little Annie Smith
Lady Amelia.....Miss Vanderhoff
Louise Hertford.....Miss Kate Blancke
Madame Schultz (afterwards Madame Marrouil).....Miss Jennie Harold
Judy Callahan, maid-servant.....Miss Pollie Poland
Lena Schultz.....Little Annie Smith
In which MR. EMMET will introduce his character songs and dances
Conductor of the Orchestra.....MAX HORTER

MISS ZIPPORA MONTEITH, the accomplished prima-donna soprano, will sing "The Shadow Song," from "Dinorah," accompanied on the piano-forte by MR. BENJ. MONTEITH.

BRO. GEO. THATCHER, in his original specialties, in which he stands alone. Conductor, HENRY WANNEMACHER and Orchestra.

KELLY AND RYAN, in their laughable specialties, introducing "The Ballet dancers." Conductor, Bro. JOHN DONIKER.

BRO. HUGHEY DOUGHERTY will discuss the Affairs of the Nation. Fifteen minutes with

HERRMANN, THE EMINENT PRESTIDIGITATEUR, ASSISTED BY MLLE. ADDIE.

Conductor, JAMES WILLARD and Orchestra.

BRO. BARTON HILL will recite Geo. R. Sims' beautiful poem, entitled "Billie's Rose."

To conclude with

ELKS' GATHERING AND AULD LANG SYNE.

Stage-manager, Mr. L. J. Vincent, assisted by Bros. Barton Hill, J. W. Reynolds, and Lew Simmons.

This was carried out to the letter, save that Kelly and Ryan did not appear. The reason of their not going on was that they had expected to have the orchestra of the Grand Central Theatre—where they were filling an engagement—to play the music for their act, and the musicians composing it had all volunteered to do so under the impression that Kelly and Ryan would come on early in the bill, and thus enable them—the musicians—to play at the Academy of Fine Arts that same afternoon, at a concert to be given there by the Germania Orchestra, of which they are nearly all members; but, instead of being at the beginning of the programme, Kelly and Ryan were near the end, and when the musicians found this out they felt disinclined to lose an afternoon's salary at the Academy of Fine Arts in order to play gratuitously at the Academy of Music, so they calmly folded up their instruments and left. When Kelly and Ryan found that they would have to depend for their music upon some of St. Cecilia's children from the other places of amusement, with whom they had had no rehearsal, they refused to run the risk of having their act spoiled by an orchestra who were utter strangers to it and to its music. It is but just to say, however, that Bro. J. B. Donniker, musical-director of the Grand Central, was on hand and expressed his willingness to conduct the musicians from the other houses. There was one other hitch in the performance in the shape of a long wait prior to Joe Emmet's going on, which was due to the same cause. The musicians from the Chestnut-street Opera-house, where Emmet was playing, being also members of the Germania Orchestra, had volunteered under the impression that Emmet would open the show, and thus give them time to play at the Academy of Fine Arts. When they found that such was not to be the case, they took the same view of the matter as the Grand Central musicians, and stepped down and out. Mr. Emmet consented, however, to go on without them, and to the credit of both himself and the orchestra who played his music for the first time be it said that there was no evidence of any lack of rehearsal. It would be well to avoid similar occurrences in the future. The proper way to conduct entertainments of this kind would be to have one orchestra for the entire performance, and require every specialist in the bill to rehearse with that orchestra, just as people are required to do when they volunteer for benefits at regular theatres. To this proposition the objection may be raised that such an arrangement would prevent all the places of amusement from being represented in the orchestra; but this could be overcome by uniting the musicians from all the places into one grand orchestra for the entire performance, and letting the leaders take turns in conducting it.

WOULDN'T TESTIFY.—In Philadelphia, Nov. 30, there was another attempt at a hearing in the criminal suit against Geo. K. Goodwin, manager of the Walnut-street Theatre and Chestnut-street Opera-house, that city, charging him with conducting those establishments without paying the State license fee of $500. Witnesses had been called to prove that Goodwin was the manager of the theatres in question, but they refused to testify. The magistrate said he would procure a mandamus from the Court to compel them to do so, and meanwhile adjourned the hearing for two weeks.

SALSBURY'S TROUBADOURS begin a week's engagement at the Walnut-street Theatre, Philadelphia, Jan. 16.

AT GERMANTOWN, a Philadelphia suburban district, the stock company of Wood's, Philadelphia, played "The Duel in the Snow" Nov. 30, and "The Chimney Corner" and "Slasher and Crasher" afternoon and night Dec. 3.

IN A SUIT brought Nov. 30 in the Philadelphia courts by Robert F. Simpson and others against Thos. McCullough and Col. J. H. Wood to recover rent and the amount of a gas bill claimed to be due ever since the Summer of 1876, when defendants threw up a lease which they had of the building on the northwest corner of Ninth and Arch streets known as Wood's Museum, the jury brought in a verdict for defendants.

PHILADELPHIA LODGE No. 2, B. P. O. of Elks, will attend—in a body—the annual meeting of the Grand Lodge in New York on Sunday, Dec. 11, and in that day's election for the highest office in the gift of the order—Exalted Ruler of the Grand Lodge—they will present a solid phalanx for their recently-retired Exalted Ruler, David B. Hilt.

"WHO'S WHO?" a new burlesque-comedy by Wm. H. Shultz, a well-known actor, was produced at Odd Fellows' Hall, Frankford, a suburb of Philadelphia, Nov. 29, for the first time on any stage, and scored a success.

AT WAGNER'S OPERA-HOUSE, Bradford, Pa., B. McAuley and company in "A Messenger from Jarvis Section" drew good houses Dec. 2, 3. They played in Dunkirk, N. Y., 5, Oil City, Pa., 6; thence to New Castle 7, Youngstown, O., 8, Akron 9, Canton 10, Toledo 12, Ann Arbor, Mich., 13, Ypsilanti 14, Detroit 15, 16, 17. Milton Nobles and company presented "Interviews" 6, and are to play "The Phœnix" 7; going to Oil City 8, New Castle 9, Sharon 10.

FRIEDRICH HAASE, the German actor, supported by the company of the Germania Theatre, New York, will appear at the Academy of Music, Philadelphia, Dec. 12 and 13, under the management of Ad. Neumdorf.

LAWRENCE BARRETT'S NEW PLAY.—At McVicker's Theatre, Chicago, Ill., Lawrence Barrett inaugurated the second week of his engagement Dec. 5 with "Pendragon," a new play written by William W. Young of Chicago. Its theme is the story of Arthur and Guinevere. The following was published in advance of the production of the tragedy:

In taking the romance of Prince Arthur for the subject of his tragedy, Mr. Young has eliminated the mythical and treated the history from a thoroughly human standpoint. He gives Arthur a human motive, to be accomplished without superhuman aid. After having subdued the petty tribes, he chafes at the Roman yoke, and determines to free his people from the heavy tribute and the galling chains of the imperial city. Of course the infidelity of his wife, which thwarts the heroic designs of Arthur, is the principal motive of the tragedy, which opens in the palace of Cameiot, with the carousals of the ancient Britons. The second act reveals the grand old forest of Dean, where Arthur first hears of his wife's infidelity. In the third we are introduced to the closet of the guilty lovers to witness their final interview. The fourth act transpires within the tilt-yard of the gigantic castle of Almesbury, and the piece concludes with the fatal catastrophe on a ruin-crowned rocky height overlooking the stormy entrance of the British Channel and the treacherous sands of Goodwin. The historical, or rather legendary, personages introduced are Arthur, Guinevere, Launceiot, Modred, Vivien, Pelleas, Bedivere, Gawain, Tor, Lionel, Dagonet, the Abbess of Malmsbury, Lamiel, Colgrevaunce, Cerelly, and other subordinate characters, names already familiar to the readers of Tennyson. The drama is strictly legitimate, and written in the heroic blank-verse, without any comic element, yet it is enlivened by the grotesqueries of Dagonet the jester and Cerelly the handmaiden. Each act is a single scene, and the tragedy ends with the death of King Arthur upon the Cornish battlefield.

The three principal characters were thus cast: Arthur, Lawrence Barrett; Launceiot, Louis James; and Guinevere, Marie Wainwright. [An account of its success will be found in our "Latest News by Telegraph."—ED. CLIPPER.] John T. Raymond opens 12. Business was good during the week ending 3. Mr. Barrett closes 10, going to Mattoon 12, Terre Haute 13, Dayton 14, Springfield 15, Columbus 16, 17, Eufaula, Ala., 19, Selma 20, Montgomery 21, 22, Mobile 25, 26.

THE FUNERAL of W. H. Whitenect took place in Boston Dec. 4 from Dr. G. A. Bartol's Church, corner of Cambridge and Lynde streets. The services were simple and impressive, and the church was well filled with friends of the deceased, the professional circles largely predominating. Floral tributes were handsome and profuse. We have gleaned the following particulars of his life. William Henry Whitenect was born in Norton, N. B., in 1843, and at the outbreak of the Civil War he was among the first natives of New Brunswick to come to the United States and enlist in the Union army. He went to the front as a private in a Massachusetts regiment, and in 1863 he was transferred to the Signal Corps. By a clerical error he was enrolled as "George W. Whiting," and served under that name until he was discharged. He was soon brought to the notice of Col. Baker, and was entrusted with many dangerous and important missions in the Secret Service. It has been said of him in this capacity that he personally delivered to Gen. Grant the latter's earliest news of the fall of Richmond, and was in the first party sent in pursuit of John Wilkes Booth after the latter assassinated President Lincoln, being the only one in the detachment who had a personal knowledge of the actor. After he was mustered out Mr. Whitenect resumed his own name, and, he being sensitive regarding mention of his achievements, many soldiers who served with him in the department of the Potomac did not dream that the "Billy" Whitenect of later years was Whiting, the scout and secret-service officer, with whose exploits they were familiar in war times. He received prominent mention, however, in Col. Baker's "Secret Service History," published a few years ago. His first professional engagement was as advance-agent of T. C. Howard's Olympic Theatre Company; then he organized Scribner's Minstrels for a tour of Nova Scotia and New Brunswick. During the seasons of 1868, 1869 and 1870 he was Mr. Howard's advertising-agent. In 1872 he became the general-agent of Howard, Langrishe & Carle's "Black Crook" Combination, and so remained, with a few interruptions, until 1876. In the Fall of that year he became the business-manager of the Boylston Museum, Boston, Mass., and a year later embarked in business for himself as a circuit manager. In the Summer of 1880 he compiled the "Theatrical Guide to New England," a useful work for managers and agents. Last season he traveled with Mrs. Scott-Siddons, and last Summer he was the business-manager of Haliesk's Alhambra, Boston. He started out this season with Neil Burgess' "Widow Bedott" Co., and left it to join Skiff's Minstrels, seceding from them to join the Rice-Stetson "Patience" Company.

THE ONLY DRAMATIC ATTRACTION of the past week in Indianapolis, Ind., was at English's Opera-house, where Kimlfy's "Michael Strogoff" did an average good business Nov. 28, 29, 30 and matinee. A "World" company is underlined, the production of which, it is said, Brooks & Dickson will enjoin.

ROSSI was the only attraction at Rand's Opera-house, Troy, N. Y., the past week, appearing Nov. 29 in "Othello," to a non-remunerative and a non-appreciative audience.

THE "MY GERALDINE" Combination, booked for Rand's Opera-house, Troy, N. Y., Dec. 8, 9, 10, has canceled dates.

ALDRICH & PARSLOR'S "My Partner" Combination drew large audiences, despite adverse weather, to the Griswold Opera-house, Troy, N. Y., Dec. 1, 2, 3. Route from there: Amsterdam 5, Syracuse 6, 7, Rochester 8, 9, 10, Buffalo 12 for one week.

ROSE ETTINGE and company opened in "Felicia" in the Griswold Opera-house, Troy, N. Y., Dec. 5, to remain 6, 7; thence to Albany 8, 9, 10, Amsterdam 12, Utica 13, Syracuse 14, Rochester 15, 16, 17.

"MIMI."—Dion Boucicault has addressed a letter to *The Era*, London, Eng. (which is published), pointing out that the very passages which were condemned by the critics are to be found in the original French play, and also in the New York play. "They have been for thirty years received and approved by the French public and critics as exquisitely pathetic. These scenes have not been changed by me."

HAVERLY'S "WIDOW BEDOTT" COMPANY is due in Marshall, Texas, Dec. 8, Shreveport, La., 9, 10, Hot Springs, Ark., 12, Little Rock 13, 14.

THE ANTHONY & ELLIS "Uncle Tom" party closed a week's engagement at the Tabor Opera-house, Denver, Col., Dec. 8, and opened in Leadville 5.

FRANK MORDAUNT opened at Academy of Music, Baltimore, Md., Dec. 5, in "Old Shipmates."

"HAZEL KIRKE" COMPANY No. 1 opened at Macauley's Theatre, Louisville, Ky., Dec. 5, for one week. The management presented to the ladies attending souvenirs of the play. Den Thompson closed Dec. 3, after a week of light business. Route: Nashville 5, Memphis 7, 8, 9, 10, New Orleans 11.

"BLACK DIAMONDS" (copy of the play) is wanted by Bert Miller, who advertises.

JOHN MCDONOUGH, the lumber-merchant who owns the Eighth-street Theatre, Philadelphia, is anxious to sell that property, but even should he do so the theatre will still continue under the management of Q. C. Brown Jr., who now seems on the high road to making it an established success.

JOHN MCCULLOUGH opens at the Walnut-street Theatre, Philadelphia, Dec. 26, for two weeks. He will be followed Jan. 9 by Geo. H. Adams' "Humpty Dumpty" Company.

MANAGER HALL of the Lyceum, Philadelphia, is making arrangements to revive "Pinafore" there this season.

FRANK GARRETT, property-man of Wood's, Philadelphia, says the happiest day of his life was Nov. 27, when his wife conferred upon him the rank of father. If the infant thrives it will wear pants some day.

THOS. MERVILLE, scenic artist of Wood's Museum, Philadelphia, has painted a very handsome drop-curtain for the Opera-house in Germantown. The subject is Mont Blanc.

FRANK MORDAUNT, at the Opera-house, Pittsburg, Pa., closed Dec. 3, business during the week being light. Route: Baltimore, Md., 5, Washington, D. C., 12, one week each.

MR. BOUVIER, assistant-manager of the Tabor Grand Opera-house, Denver, Col., has been confined to his room for more than a week past by illness.

THE BENEFIT tendered the Louise Buckingham sufferers at the Sixteenth-street Theatre, Denver Col., recently, netted only one hundred and fifty dollars, all told—not enough to liquidate back board and release trunks held for same.

A NEW PLAY.—At the Grand Opera-house, Chicago, Ill. "The Legion of Honor" Company produced Dec. 4, A. C Gunter's "The Journalist." It was announced that it was then brought out for the first time on any stage, but it is just possible that under another name it was played some years ago in California. If so, it has no doubt been rewritten. It was cast thus in Chicago: Thomas Benham, the journalist, Lewis Morrison; Chancellor Herbert, a young American, Forrest Robinson; Podington Smith, a British widower, James Barrows; Eugene La Font, a French galley-slave, T. F. Egberts; Augustus Vanderpool, a society idiot, James P. Brown; Henri Laurent, sous-lieutenant gendarmes, Henry Wood; Pierre, sergeant gendarmes, George Davenport; Billy Wilson, switchman D., L. & W. R. R., Harry Thornton; Richards, Mrs. Hartwell's butler, Henry Walters; French Jim, a leader of tramps, Eugene La Font; Happy Harry, engineer of locomotive "Altoona," C. Herbert; Sergeant Jones of the New York detectives, Mat. O'Brien; M. Videcq of the Paris police, G. H. St. Clair; Ada Hartwell, an American heiress, Annie Graham; Irene Herbert, her cousin, Louise Dillon; Mrs. St. Clair Hartwell, her mother, Ella Wren; Deborah Hunt, one of the strongest-minded women in the world, Mary Radcliff; Sally Wilson, the switchman's wife, Eugenia Blair; Annette, a waiting-maid, Mary Delaney. The appended synopsis of the main incidents of the plot was published in advance of its production.

THE PROLOGUE.—*Scene:* Benham's Lodgings, Toulon, France, with a view of the harbor and galleys, by moonlight. Chancellor Herbert, a young American, accompanied by his eccentric English friends Podington Smith and Thomas Benham, the correspondent of a New York paper, have been visiting the prison. Herbert is secretly married to a young American heiress, Ada Hartwell, who has been nursed during a long illness by the mother of Eugene La Font, a notorious French convict. La Font escapes from the galleys, and induces Herbert, by appealing to his gratitude to La Font's mother, to aid him to avoid the gendarmes on his track. La Font gets away, but Herbert is about to be imprisoned for assisting the escape of a galley slave, when he is saved by the exertions of Benham, the journalist, who by an ingenious ruse places the police on another path. THE PLAY begins in America six months after. *Act I* is at the house of Mrs. Hartwell, the mother of Herbert's bride. A certain Count de la Fonche is the idol of New York society, and is reported in the newspapers to be engaged to Ada. Herbert arrives suddenly from Europe to claim his wife, when to his astonishment he learns from various sources that the woman who is his wife (though for family reasons she still bears her maiden name) has not only accepted the attentions, but is actually engaged to Count de la Fonche. Though Ada really loves Herbert, he concludes that she has no longer for him the affection of a wife, and discards and leaves her. *Act II*, three months after at Mrs. Hartwell's villa, on the Hudson, shows the journalist as a detective. De la Fonche has proved that Herbert is dead, and pursuaded Ada's mother to induce Ada to accept him as her promised husband. Benham recognizes him as La Font, the escaped galley slave. La Font knows this, and sends to Benham a bonbon box, containing dynamite, so constructed that on being opened it will blow him to atoms; this is turned by Benham into an instrument to compel the bogus Count to confess his crime, and he is driven out of society. *Act III* takes place during the great railroad riots of 1877 at an old deserted freight-house on the line of the D., L. & W. R. R. in Pennsylvania. A train has been wrecked by tramps. The leader of the band, French Jim, is no other than La Font, the ex-convict. He discovers that "Happy Harry," the wounded engine-driver of the train, is Chancellor Herbert, and that Ada is one of the passengers, and is about to revenge upon them the wrongs he thinks society has done him, when he is again defeated and handed over to justice by the irrepressible Benham.

An account of the reception and success of the piece will be found in our telegraphic dispatches.

Continued on page 626.

KIND WORDS FROM AN OLD FRIEND

Not long since it was our pleasure to receive a genial, chatty letter from that distinguished athlete—THE WORLD'S CHAMPION LEAPER and BOUNDING JOCKEY—Frank A. Gardner, wherein he refers to many pleasant circumstances and occasions, and concludes with a few suggestive observations concerning the profession, one of which we feel called upon to give in his own words: "The profession," writes Mr. Gardner, "is troubled more or less with such ailments as rheumatism, neuralgia, etc., and constantly subjected to accidents, which induce bruises, sprains, etc., whereby they are incapacitated from performing, thus disappointing their audiences and indirectly injuring their opportunities. It has come to be learned by them, now that the immediate means of relieving themselves of the disadvantageous consequences of such affliction is found in St. Jacob's Oil, and you cannot enter a dressing-room in the country where you will not find in each performer's trunk a vial or two of this inestimably valuable remedy. Other remedies there are, I admit, but not one possessing a tithe of the power and virtue that St. Jacob's Oil possesses. I consider it proper and justifiable in writing thus of an article, as we have always found the Great German Remedy, and I must express my thankfulness for the discovery and manufacture of so valuable and serviceable a substance. With special pleasure do I recommend the Great German Remedy, St. Jacob's Oil, to the public and profession as the very best substance for sprains, bruises and dislocated joints, as also for rheumatism, a disease with which I have severely suffered for five years, especially in the Spring and Fall. I had tried numerous remedies for it without any particular relief, when I was induced to use St. Jacob's Oil, the first application of which gave me immediate relief and proved the Oil to be one of my best friends. In making my wonderful leaps I am frequently hurt; in fact, it is impossible not to be injured occasionally, and several times during the season I have strained my muscles, which induced a stiffness and want of suppleness that would have incapacitated me for appearing in my Great Bareback Act, had it not been for the kindly services of St. Jacob's Oil, a good rubbing with which always helps me so greatly that I can keep right on with my performance. I esteem it a duty, privilege and pleasure to recommend it in the future to the public and profession." We cheerfully make room for the foregoing from the World's Champion Artist, in the interest of that large and honorable body of professionals, in whose front ranks Frank A. Gardner stands conspicuous, and in his chosen roles we may say most brilliantly so.

RATES.

SUBSCRIPTION.—Per annum, in advance, $4; six months, $2; three months, $1, including postage to any part of the United States. Foreign postage extra. Single copies 10 cents each. No deduction to clubs or agents.

ADVERTISEMENTS.—Agate type measure, 14 lines to an inch, 20 cents per line—for each and every insertion. A deduction of 20 per cent. will be made for advertisements when paid for three months in advance by the advertiser. Advertising agents are not allowed this or any other deduction further than their regular commission. Cuts and displayed type in advertisements charged at the same rates for space occupied. Department notices, copied from and credited to other journals, 30 cents per line, the same notices to be inserted once only.

OUR TERMS ARE CASH.—Advertisements to be paid for at the time of insertion.

THE CLIPPER is issued every Wednesday morning. The outside pages GO TO PRESS ON MONDAY, and the inside pages on Tuesday evening. Advertisements intended for the outside pages should reach us not later than noon on Monday, and all favors should reach us early on Tuesday to insure their insertion in that week's issue.

ADVERTISEMENTS SENT BY TELEGRAPH must reach here not later than 6 P. M. on Tuesday.

TO AVOID LOSS, when remitting money by mail, we would advise our patrons to register their letters or procure Post-office orders.

WE EMPLOY NO AGENTS. Send all advertisements and money direct to this office.

Make all orders payable to and address all communications

FRANK QUEEN,
Editor and Proprietor,
P. O. Box 3,758 or CLIPPER BUILDING,
88 and 90 Centre street, New York.

TAKE NOTICE.—The number of THE CLIPPER'S Post-office box has been changed to 3,758.

THE CLIPPER is for sale in LONDON, ENGLAND, at the American Exchange, 449 Strand, Charing Cross, W. C.

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Permanent address, Everett, Mass. 33-13t*

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will find ORIENTAL HALL
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The proprietor, MR. MEADOWS, is a very accommodating gentleman, and he tries to make it very pleasant for companies.
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TROUPES TRAVELING SOUTH will find it profitable to visit TROY, ALA. Good hall; well patronized every night. For particulars apply to F. MINCHENER. 37-13t*

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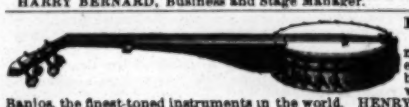

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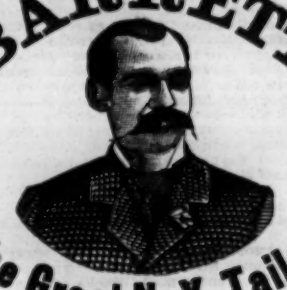

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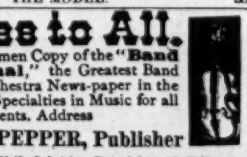

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Barlow, Wilson, Primrose & West's Minstrels at the Grand Opera-house are drawing enormous houses. It is an excellent company, and their programmes are fresh and bright.—CHICAGO TRIBUNE, Nov. 30.

Barlow, Wilson, Primrose & West's Minstrels are filling the Grand Opera-house full nightly, and they give a good minstrel performance.—CHICAGO TIMES, Nov. 29.

THE GRAND—MINSTRELS.—The Grand Opera-house last night was crowded to the door by an audience which attested in the most emphatic manner its appreciation of the programme offered by the Barlow, Wilson, Primrose & West Minstrel Company, an organization which last night began an engagement at this theatre. The troupe deserved all the admiration its members received, for both in comic and vocal ability it is certainly one of the best organizations of the kind on the road.—CHICAGO HERALD, Nov. 28 38-1t

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THE LARGEST AND MOST POWERFUL SPECIALTY COMPANY EVER PRESENTED ON THE AMERICAN STAGE.
OUR FIRST-PART A FEATURE. BEHOLD THE ARRAY OF TALENT:

LIDA HERBERT, ANNIE MILTON, BILLY HARRISON,
ANNIE WORLAND, JOSIE GRAHAM, WALTER WENTWORTH,
BLANCHE HARRISON, SEVILLE SISTERS, WALSH BROTHERS,
IDA CARLISLE, MALVILLE AND WHITING, ANNIE PETRIE,
LOTTIE ARCHER, CLARK AND WILLIAMS, FLORA TRENT,
JOHNSON AND SWAIN, MARIE SHERNAM,
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The orchestra inclues J. W. Catchpole, leader, and Horace Pickett, Wm. Graham, Harry Brittain and Chas. G. Knight. Richard Cumming is master of properties. The first part, a novelty composed of fifty people arranged in a pyramid figure.

Strong attractions can find engagements by addressing as above. 38-1t

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THE LARGEST AMUSEMENT ENTERPRISE ON THE FACE OF THE GLOBE,

One Hundred First-class Billposters.

Must be sober and reliable and come well recommended. To such the best wages will be paid. Would like all the men who were with us the past season and remained until we closed to write. Consider two weeks' silence a respectful negative. Address
38-1t* W. H. GARDNER, Barnum & London Winter Office, 40 Bond street, New York.

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AT THE GRAND CENTRAL THEATRE, PHILADELPHIA.

P. S.—READ WHAT MANAGER GILMORE SAYS:

PHILADELPHIA, NOV. 26, 1881.

MESSRS. MANNING AND DREW—Gents: Your act was very satisfactory, and you scored an unequivocal success. The turn was appreciated by the audience, who gave unstinted applause. [38-1t*] W. J. GILMORE, Manager.

"FREAKS!" "FREAKS!!" "FREAKS!!!"

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LIVING CURIOSITIES AND CONCERT ATTRACTIONS.

Address JOHN A. FOREPAUGH, 2,122 BOLTON STREET, PHILADELPHIA, PA.
☞ Would like to hear from my last season's employees. 38-1t-tf

DRAMATIC.

Continued from page 623.

"ALEXANDRA," a romantic drama translated from the Italian of L. D. Venturo, who, last season, was agent for Salvini, was produced for the first time in America at the Chestnut-street Theatre, Philadelphia, Dec. 5. Prior to that date it had been played only in Milan and Naples, about two years ago. The full cast at the Chestnut was: Alexandra, daughter of Count Albert of Montoro, Miss Lillie Glover; Countess of Montoro, mother of Count George, Mrs. Chas. Poole; Camilla, a peasant, Miss Charline Weidman; Teresa, a waiting-maid, Miss Ellen Vincent; Martha, a waiting-maid, Miss Louderback; Count Albert of Montoro, Geo. H. Griffiths; Count George of Montoro, B. F. Ringgold; Frederick Foschi, a lawyer, Chas. Rockwell; Doctor Flick, Walter Lennox; Prof. Matthew, J. W. Shannon; Benedict, an intendant, Ernest Bartram; Michael, a footman, H. Ludlam; a servant, H. Hines. The story is of the youthful marriage of the Count of Montoro with a high-born lady. This union was an unhappy one, and the couple separated. Some time afterwards, under the impression that his wife is dead, the Count loves and marries a girl of the people. By her he has one child, a daughter named Alexandra. He learns that his first wife still lives, but before he can obtain a divorce from her, and legitimatize Alexandra by remarrying her mother, the latter dies, and thus by the Italian law Alexandra is debarred from the name of Montoro, and the estates pertaining to it. The Count dying suddenly, Alexandra, being unknown to her relatives, is driven from her home, and is made to know for the first time that she is an illegitimate child, and that her father is charged with having betrayed the trust reposed in him by the Duke of Montfere, his friend and patron. Papers exonerating him are hidden in Alexandra's former home, now occupied by George Montoro, her cousin, and his mother. To obtain these papers she enters the service of the latter as a companion under the assumed name of Alice. The young Count George becomes passionately enamored of her, but she, being in love with Frederick Foschi, a poor lawyer, looks upon him coldly. He has betrayed Rosalie, the daughter of Benedict, an old superintendent of the family estates, and his mother, learning of the matter, resolves to separate him from his victim by sending him away. Doctor Flick, the family physician, finds that slow poison is being administered to Count George. Suspicion falls upon Alice, the companion of the Countess, and circumstantial evidence is so strong against her that to establish her innocence she is forced to state that she is Alexandra, Count Albert Montoro's nameless child, and that she has gained admission into the home of her relatives to obtain the papers that will exculpate her dead father, and fix the crime of betraying the trust of the Duke of Montfere on the Countess of Montoro and her branch of the family, who were really guilty of it. Old Professor Matthew, a tutor in the family, produces the papers, and they are found to establish the allegations of Alexandra. The attempted slow poisoning of the young Count is proved to have been the crime of Benedict, the old intendant, who had thus sought to avenge the betrayal of his daughter. He is suffered to go unpunished in consideration of his assuming the guilt of having wronged the Duke of Montfere, thus saving the Montoro family honor. Count George atones to Rosalie by marrying her, Alexandra weds Frederick Foschi, and "the clouded sky is now serene." This is an interesting plot, and it is well wrought out. The situations are strong, the climaxes effective, the characters well drawn, the dialogue is clear, concise, and to the point, the sequence of events logical and natural, and the unity complete. It was admirably acted throughout. Lillie Glover made Alexandra a true, lovable young girl, whose devotion to the memory of her father, and whose love for and fidelity to the man to whom she had given her heart, illumined her whole character. Mrs. Chas. Poole played the proud Countess of Montoro with most commendable stateliness and dignity. George H. Griffiths fully grasped and vividly portrayed the Count of Montoro. B. F. Ringgold was a manly Count George. Charles Rockwell, as Frederick Foschi, displayed his usual fault—too much heaviness and monotony. Walter Lennox played Dr. Flick with rarely unctuous humor, while J. W. Shannon as Prof. Matthew, and Ernest Bartram as Benedict, contributed neat character bits. The remaining parts were all well played. That the piece was magnificently mounted goes without saying, as the French say. There was displayed some beautiful new scenery by Walter Burridge, and the incidental music by Simon Hassler was worthy of his reputation. The house was crowded to its utmost capacity, and the piece scored a marked success. It will run till further notice. "Divorcons" closed a brilliantly successful four weeks' run Dec. 3.

ALICE ATHERTON, wife of Willie Edouin, was taken sick during the engagement of the Sparks Combination the past week in Washington, D. C., and was unable to appear on the stage after last Thursday evening. She will, it is understood, not accompany the troupe further at present, but remain in that city until her health is restored. She is seriously ill, and is stopping at the National Hotel.

MISS MARY ANDERSON, supported by J. B. Studley, William Harris and a fair company, commenced a week's engagement at the National Theatre, Washington, D. C., Dec. 5, appearing as Juliet to a large audience. During the remainder of the week she is announced to appear as Parthenia, Evadne, Julia, Galatea, Pauline and Bertha. Miss Fanny Davenport commences a week's engagement 12.

MITCHELL'S PLEASURE PARTY in "Our Goblins" opened Dec. 5 at Ford's Opera-house, Washington, D. C., to a good-sized audience. They remain during the week, then go to Baltimore 12, for one week, Cumberland, Md., 19, York, Pa., 20, Wilmington, Del., 21, Reading, Pa., 22, Easton 23, Orange, N. J., 24.

THE VOKES FAMILY were to have opened for one week in the Globe Theatre, Boston, Mass., Dec. 5. Mlle. Rhea is billed for 12.

AT THE EUCLID-AVENUE OPERA-HOUSE, Cleveland, O., Dec. 5, Mr. and Mrs. McKee Rankin entered upon a two weeks' engagement, opening in "49."

HERNDON'S OPERA-HOUSE COMPANY (Herndon & Nichols, managers) closed a five weeks' business in Johnstown, N. Y., and Gloversville Dec. 3. The company returned to Johnstown 5.

RIAL'S "TWO ORPHANS" COMPANY played in Erie, Pa., Dec. 3, Jamestown 5, Sharon 6, Warren, O., 7; thence to Ravenna 8, Kent 9, Akron 10, Wooster 12, Massillon 13, New Brighton, Pa., 14, Kittanning 15.

COL ROBINSON'S "HUMPTY DUMPTY" Co. played at Lewiston, Me., Dec. 3, Biddeford 5, Newburyport, Mass., 6, and is to perform in Fitchburg 7, Webster 8, Springfield 9, Chicopee 10, Chicopee Falls 12, Westfield 13, North Hampton 14, Greenfield 15.

THE WALLACK TRIPOLOGUE—Fannie, Watty and Rider—who are now on the road with "Our Club" Company, can be addressed care of this office.

ADA GRAY'S COMBINATION is due in Vincennes, Ind., Dec. 8, Evansville 9, Terre Haute 10, Lafayette 12.

ALLEN'S NEW YORK THEATRE CO., with Jenny Allen, supporting George A. Hill in his original dramas, are due in Chateaugay, N. Y., Dec. 8, 9, 10, Malone 12, 13, 14. A responsible lady and gentleman are wanted. Address Frank Allen, proprietor.

ROSSI made at the Chestnut-street Opera-house, Dec. 5, his first appearance in Philadelphia, when he personated Hamlet. The house was packed, and the tragedian was warmly received. Our correspondent says: "His Hamlet was not an altogether satisfactory performance, however. It was too ideal, too poetical. He did not present Hamlet as a real man, but rather as an imaginary one. He failed to make his auditors understand the character as some American actors have done. The general verdict was that he is a superior artist to Salvini, for while lacking, perhaps, some of that actor's fierce, rugged power, he is much more elaborate and finished, and is much better versed in the delicacies and refinements of his art." The repertory for the remainder of his engagement, so far as announced, will be "King Lear" Dec. 6 and 9, "Romeo and Juliet" 7 and afternoon 10, "Edmund Kean" 8. E. E. Rice's "Patience" Company open Dec. 12.....Joe Emmet closed a big engagement Dec. 3.

SMITH & MESTAYER'S TOURISTS are "all right up to the present time" at the Walnut-street Theatre, Philadelphia, where, to a good house, they began their second engagement of the present season Dec. 5. They remain till Dec. 13, when they will be succeeded by "The Legion of Honor" Combination. Buffalo Bill commences Dec. 19. The past week Fanny Davenport's business fell off badly.

WOOD'S, Philadelphia, had fair houses afternoon and night Dec. 5. On the former occasion "Camille" was given, to be repeated afternoons of Dec. 6, 8 and 9. On the latter "Carrots," a plagiarism of "Miles," was put on, to be repeated every evening and Wednesday and Saturday afternoons of current week.

FRED STINSON, now business-manager of the Rice-Stetson "Patience" Troupe, is to leave it about Dec. 17 to go with the Boston Theatre Company on a tour with "Michael Strogoff."

GEORGE A. DUNCAN has been selected by the stockholders of the new opera-house now nearly completed in Burlington, Ia., as its general manager.

ALLEN THOMAS, comedy and character actor, from the Princess' Theatre, London, now playing the Englishman in "Michael Strogoff," can be engaged after Dec. 31. See card.

ADA NEILSON, leading and heavies, now playing Sangara in Kiraly's "Michael Strogoff," can be engaged after Dec. 31, as advertised.

THE FRANK FRAYNE COMBINATION, under the management of Harry Miner, played to a fair week's business at the Coliseum, Cincinnati, ending Dec. 3. Proceedings were instituted by Herbert Henck on Nov. 28 to enjoin Frayne from appearing, which were not decided until 30, when Judge Buckwalter of the Hamilton County Common Pleas Court granted a restraining order preventing Frayne from appearing at any place in the city of Cincinnati until Feb. 27, 1882, when he is under contract to appear at Henck's Opera-house. George O. Morris appeared the remainder of the week as Mardo in place of Mr. Frayne. Nick Roberts' "Humpty Dumpty" Combination followed 5.

D. B. HUGHES, the scenic-artist of Henck's Opera-house, Cincinnati, was presented last week with a diamond pin by J. Z. Little for the elegant manner in which he mounted the play "Against the World."

W. J. FORSHELL is organizing a company in Cincinnati, O., to take the road with "The Sea of Ice."

THE SELDEN-IRWIN COMBINATION appear in Harrison, O., Dec. 7, 8 and 9.

"THE PLANTER'S WIFE" DRAMATIC COMPANY opens at the Grand Opera-house, Toronto, Ont., Dec. 8, for four performances, including one matinee.

AT THE ROYAL OPERA-HOUSE, Toronto, Ont., "The Furnished Rooms" Combination opens Dec. 8, for three nights and matinee. The Harrisons closed Nov. 30. Business good. They opened in Detroit, Mich., Dec. 5, for three nights.

GUS WILLIAMS opened at Ford's Opera-house, Baltimore, Md., in "Wanted a Partner," Dec. 5. Mary Anderson, who closed a successful engagement of one week 3, is at Washington this week.

A LEADING-MAN, old-man and heavy-man are wanted for the Minnie Wallace Combination. See C. E. Dobson's card.

TONY DENIER'S "Humpty Dumpty" played in Augusta, Ga., Nov. 28, Savannah 29, 30, Dec. 1, Charleston, S. C., 2, 3, Columbia 5, Greenville 6; thence to Spartanburg 7, Winston, N. C., 12, Danville, Va., 13, Richmond 14, 15, Petersburg 16, Norfolk 17, Lynchburg 19, Staunton 20. Mlle. Cora, cannon-ball performer, left the troupe Dec. 3 for San Francisco, Cal., to join her husband, who, it is said, has fallen heir to $40,000.

Continued on page 618.

A CHARACTER IMPERSONATOR'S EXPERIENCE

Writing from the Commercial House, Alton, Ill., Mr. Frank Ellerson, character impersonator and general comedian, with the Marie Prescott Combination, says: "I must speak in praise of that valuable article St. Jacob's Oil. I was confined to my room for the last two weeks with a very sore throat indeed, being hardly able to talk above a whisper. I concluded to try a bottle of that wonderful remedy, and confess that I obtained relief therefrom. My throat is clear now, and I resume business with my company in a few days."

TONY PASTOR'S NEW 14TH-ST. THEATRE.
AN EVENTFUL WEEK UPON US.

A splendid show.	ALL THESE FUNNY ACTS.	Frank E. McNish,
	OUR SCHOOL-GIRLS.	Leland Sisters,
Matinees	SPICES. SPICES.	Lester and Williams,
Tuesday	ARRIVAL OF PATTI.	Charles Heywood,
and	WORKINGMAN'S STRIKE.	4 Shamrocks,
Friday.	THE CRADLE FULL.	Beane and Gilday,
May Irwin,	SPIRITUAL MYSTERIES.	May Arnott,
Dan Collyer.	OLD TOLL-HOUSE [38-1t]	Jacques Kruger.

HAVERLY'S NIBLO'S GARDEN.
THIRD WEEK. LAST WEEK BUT ONE
of Colville's realistic and spectacular drama

THE	CROWDED HOUSES.	THE
W	A GREAT CAST.	W
O	STANDING-ROOM ONLY.	O
WORLD	A GLORIOUS DRAMA.	WORLD
L	REALISTIC SCENERY.	L
D	STARTLING SITUATIONS.	D

MATINEES WEDNESDAYS AND SATURDAYS. 38-1t

BIRCH & BACKUS' SAN FRANCISCO MINSTRELS.
Opera-house, Broadway and Twenty-ninth street.
THE LAUGHING SPA OF AMERICA.
TREMENDOUS SUCCESS OF OUR HAMLET.
Don't fail to bring boat-hooks if you come late in order to "cling-as-you please."
BACKUS AS HAMLET. BIRCH AS OPHELIA.
The Hilarity Powder Effervesces at 8 P. M.
Mr. JAMES HAMILTON ASSUMES CHARGE OF BOX-OFFICE.
Matinee Every saturday, at 2 P. M. Seats secured. 26-13t*

ABBEY'S (NEW) PARK THEATRE.
Last night of the Opera Season and final appearance in New York of MR. MAURICE GRAU'S
GREAT FRENCH-OPERA COMPANY.
WEDNESDAY, DEC. 7, "La Fille Du Tambour Major."
Thursday evening, Dec. 8, first representation in this city of Mr. Geo. R. Sims' three act comedy,
MOTHER-IN-LAW
(A COMEDY IN A COMEDY).
Seats now ready. 38-1t

BOOTH'S THEATRE. Manager, STETSON.
MONDAY EVENING, DEC. 5,
first appearance since their return from Europe of
MR. AND MRS. FLORENCE IN THE MIGHTY DOLLAR.
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POPULAR PRICES.—Best seats, orchestra and balcony circle, $1; balcony, 75cts.; second balcony, 50cts.; gallery, 25cts.; admission, 50cts. MATINEE SATURDAY. 38-1t

GRAND OPERA-HOUSE.
POOLE & DONNELLY.....Lessees and Managers
RESERVED SEATS (Orchestra-circle and Balcony), 50 cents.
CROWDED HOUSES. SECURE SEATS IN TIME.
LAST WEEK OF
LESTER WALLACK and ROSEDALE.
LESTER WALLACK and ROSEDALE.
Received with enthusiasm by overflowing houses.
MATINEES WEDNESDAY AND SATURDAY.
NEXT WEEK, HERRMANN AND HIS TROUPE. 38-1t

MADISON-SQUARE THEATRE,
AT 8.30. EVERY EVENING, 8.30. SATURDAY MATINEE.
The New Play,

ESMERALDA,	ESMERALDA,
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ESMERALDA,	ESMERALDA,

written especially for this theatre by
MRS. FRANCES HODGSON BURNETT,
author of "That Lass o' Lowrie's," "Haworths," etc,
SEATS SECURED TWO WEEKS AHEAD. 38-1t

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Twenty-eighth street, near Broadway.
FOURTH WEEK of the successful engagement of
THE EMINENT TRAGEDIAN
JOHN McCULLOUGH,
supported by a very powerful company, under the management of WM. M. CONNER, in DR. BIRD'S Prize Tragedy, in five acts, THE GLADIATOR. Saturday Matinee—LADY OF LYONS.
Next week, a new Romantic Drama, in five acts by the Hon. Lewis Wingfield of London, entitled THE BONDMAN. 38-1t

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SEATS MAY BE SECURED A FORTNIGHT AHEAD. 38-1t

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Corner Fourteenth street and Sixth avenue.
EVERY EVENING AND MATINEE SATURDAY.
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JOS. K. EMMET JOS. K. EMMET
IN FRITZ IN IRELAND.
Secure your seats and avoid the crowd. 38-1t

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FOURTEENTH WEEK.
HOUSES CROWDED NIGHTLY.
EVERY EVENING AND MATINEES.
HARRIGAN & HART AND THEIR STANDARD COMPANY IN EDWARD HARRIGAN'S LATEST SUCCESS,
THE MAJOR.
with all its new and beautiful scenery, novel mechanical effects, and THE ORIGINAL MUSIC BY MR. DAVE BRAHAM.
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Seats secured six days in advance 38-1t

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The original and only authorized production.
76 TO 82D CONSECUTIVE PERFORMANCE.
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BROADWAY THEATRE, Broadway and Fourth street, Williamsburg, N. Y. Every evening at 8. Matinees Tuesdays and Saturdays at 2. Wanted, Variety, Specialty and Dramatic Stars at all times. Apply or write as above. B. R. MAYERS, Manager. 38-1t*

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25 SAUCY SIRENS 25.
LOUIS XVI MINUET. SUPERIOR SPICED SPECIALISTS.
In conclusion THE ARION BALL.
N. B.—Next week, first production of the topical comedy.
A PUFF OF SMOKE.
MATINEES MONDAY, THURSDAY AND SATURDAY. [38-1t*

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TONY PASTOR'S NEW FOURTEENTH-STREET THEATRE,
WILL START ON ANNUAL TOUR IN APRIL. [34-tf] TONY PASTOR, Sole Proprietor.

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HANLON-LEES, HANLON-LEES,
in LE VOYAGE EN SUISSE.
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MATINEE SATURDAY AT 2. 38-1t

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FIRST-CLASS DRAMATIC STARS and SPECIALTY ARTISTS can arrange time by addressing the undersigned.
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Matinees Tuesday, Thursday and Saturday.
Combinations, Specialty Artists and Dramatic Stars wanted at all times. Address by letter, DICK PARKER,
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Specialty artists can secure 10, 12 and 16 weeks' engagement at both theatres by addressing HARRY MINER,
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NEW NATIONAL THEATRE,
104 AND 106 BOWERY, NEW YORK.
MICHAEL HEUMAN.....Proprietor and Manager
W. T. DULANY..... Stage-manager
OPEN ALL THE YEAR ROUND.
DRAMATIC STARS AND FIRST-CLASS SPECIALTY ARTISTS WILL PLEASE ADDRESS AS ABOVE. 35-13t

WANTED—A partner to work in sketches. Must be good. A good amateur acceptable. Send photograph, which will be returned. State height and full particulars. Address J. E. STEVENS, 179 Hudson street, Baltimore, Md. 38-1t*

WILLIS' NEW OPERA-HOUSE, TARBORO, N. C., seats 500. Full new set of scenery, just finished and put in by the celebrated scenic-painter Wm. Short. Population of town, 2,000. Will give dates not taken to an "Olivette" and burlesque-opera company. Address C. T. WILLIS, Proprietor. 38-3t*

PARTNER WANTED, FOR A MUSICAL ACT. LADY OR GENT WHO PLAYS BANJO.
Address A. B., care of CLIPPER 38-1t*

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38-13t* Address W. J. JUDD, 98 John street, New York.

PIERCE'S HALL, GOLCONDA, ILL. Elegant new stage, scenery. Seating capacity, 600. Address
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WHALLEN'S

BUCKINGHAM THEATRE

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YOUR BEAUTIFUL THEATRE IS ONE OF THE FINEST it ever was my good fortune to play in, and is alike a credit to yourselves and your city.

Hoping that the deserved prosperity of THE BUCKINGHAM in the past may be continued in the future, I remain, yours truly.

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MULDOON'S PICNIC.

UNDER THE MANAGEMENT OF WM. HARRIS, ALSO MANAGER OF THE HOWARD ATHENÆUM
BUSINESS-MANAGER.....CHAS. MELVILLE

TO MANAGERS.

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Muldoon's Picnic,

AND ARE

ONLY PLAYING A FEW SCENES

from the above comedy, and AFTER JAN. 9 MANAGERS ARE WARNED AGAINST PLAYING SAID PARTIES, as all dates will be canceled with those booking any but the originals.

BARRY AND FAY

WHO CONCEIVED, WROTE, AND ACT

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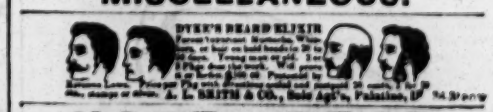

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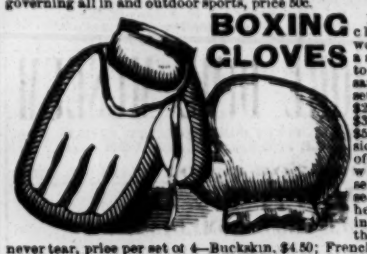

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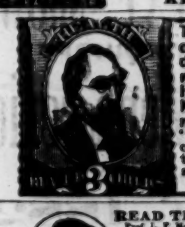

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